

Strokes of Genius

The Best of Drawing

6

value | lights
& darks

Edited by Rachel Rubin Wolf

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NORTH LIGHT BOOKS

CINCINNATI, OHIO

artistsnetwork.com



FOR GENERATIONS TO COME – SEA OTTERS (PREVIOUS SPREAD)

Kevin Johnson • Graphite on illustration board • 9½" x 13" (24cm x 33cm)

As one of fifty artists who ventured deep into Canada's Great Bear Rainforest, I created this artwork for the Raincoast Conservation Foundation's Art for an Oil-Free Coast project. Endangered sea otters represent community and family to me; they depend on each other and on the kelp forests and waters that are at risk. The final image was created using various grades of graphite, erasers and blending tools.

“If realism is your goal, then the drawing must capture all the values and details that your eyes actually see rather than what your mind thinks it sees.”

—KEVIN JOHNSON

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CHARY

Candice Bohannon • Graphite on bristol paper • 9" x 29" (23cm x 74cm)

This young beauty brims with intellectual energy, hiding a well of emotion few are allowed admittance to. The drawing was slowly knit together with light, deliberate crosshatching. Value, rather than line, developed the forms until the drawing gradually took on a sculptural quality. I surrounded the figure with soft textures to convey a sense of delicacy and suppleness to the cloth and flesh. This allowed me to draw the focus to her face, framing her lively eyes with the strongest darks in my value range.

INTRODUCTION

Tonal value is one of the key art elements—some would argue the most important of all. The consideration of tonal value is essential for any drawing. Even a simple line drawing consists of decisions about value and thickness of the line. In a more complex drawing the artist generally decides on a value key, whether in the light or dark range or with a full range of values from black to white. It is tonal value that most creates the illusion of three dimensions in a drawing, and it is also the foundation of design. One cannot overstate the value of value in drawing!

Our artists would agree almost unanimously. I noted how much the artists in this volume had to say about our theme—tonal value—compared with responses to past themes. Many commented specifically about how important tonal value is to their own art. Scott A. Williams echoes the thoughts of many: “The correct use of value is critical for defining forms, controlling edges and creating a believable three-dimensional reality.”

Many of the artists highlighted how values not only define form but create mood. Michael H. Malta suggests, “One can create mood by using values correctly” Steve Wilda opines: “The delicate subtleties of graphite can evoke a deeper mood than color, which can often be a distraction.” Karen S. Clarkson, among others, speaks of balancing values: “Pure white and pure black should be used sparingly, yet without them the full tonal range does not register.” Linda Lucas Hardy emphasizes the essential nature of tonal value: “Value without color has the power to stand alone—color without value can’t.”

This was the first time that I remember receiving a poem in one of the captions; it expresses the pure and simple joy of drawing:

My Drawings

My Every Day

My Joy

I Love that Moment

*That Noise
That Scratch
Pencil over Paper
Moment of Truth
Like Life
Like Love*

—WAGNER ANARCA

I hope the wonderful collection of art here in *Strokes of Genius 6*
stirs you toward fulfilling your creative dreams.

Rachel

Rachel Rubin Wolf



OnaK

WAITING

Ona Kingdon • Pen and ink with a watercolor on bristol board • 12" x 14" (30cm x 36cm)

Drawing any black animal can be challenging, but if you look at black fur in strong sunlight, there are actually huge contrasts in value. Areas in the shade can merge

with the dark background, while areas caught by the sun almost appear to turn white. Harry is a purebred black Labrador. He was peering under the wooden gate on our deck at us in the garden, and I wanted to capture the stark contrast as well as the soulful expression in his eyes.

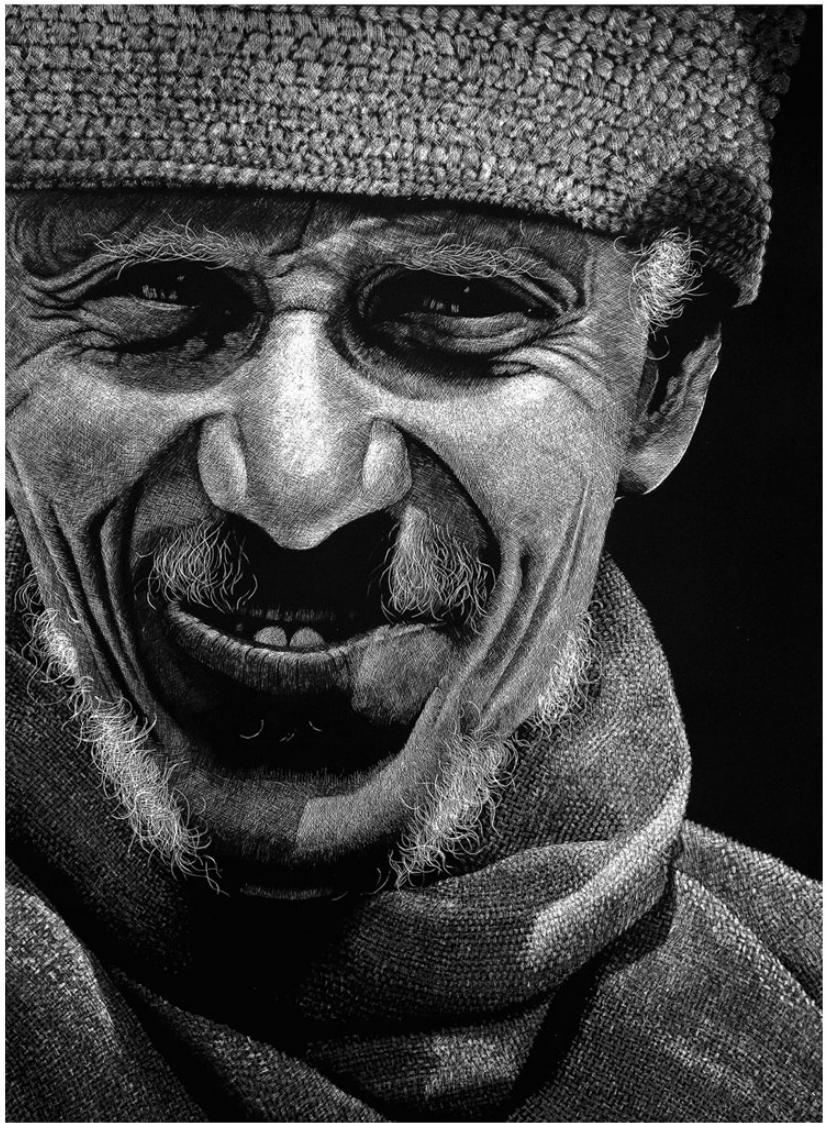
1 VALUES IN PORTRAITS



WAITING

Tanja Gant • Graphite on Strathmore Bristol paper • 12½" × 20" (32cm × 51cm)

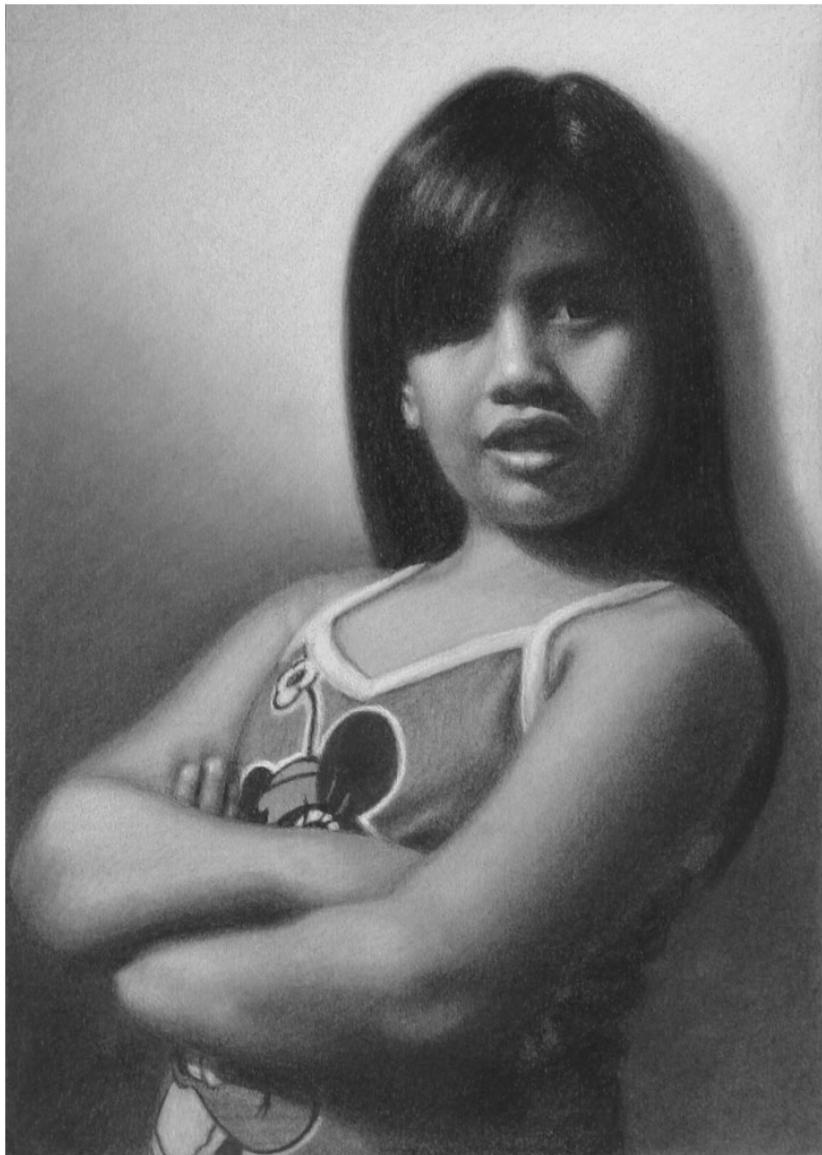
I converted the reference photograph for *Waiting* to black and white and cleaned up the background, leaving only the ethereal image of the subject. Slowly and systematically, I built up the values endeavoring to capture a sense of loss and loneliness.



THE WANDERER

Kathleen S. Haney • Scratchboard • 24" x 18" (61cm x 46cm)

I met this “wanderer” in Ethiopia. He was a nomad crossing a mountain pass not far from Addis Ababa. With the help of a guide, I asked permission to photograph him. I emphasized his deep-set eyes by leaving the eye sockets black with just a hint of the sparkle in his eyes.



VALENCIA

Alex Manzanares • Charcoal on Canson Mi-Teintes • 12" × 8½" (30cm × 22cm)

I began this portrait of my niece Valencia by making a five-value key. My intent was to meld darks into the shadows for a chiaroscuro effect. Using only those five values, I created a value study of the portrait, blocking in the simple shapes. Using the study as a guide, I drew the portrait on a mid-valued paper using HB, 2B and 6B charcoal pencils for my darks, a white charcoal for the lights and stumps to blend. I now create a value study before each of my drawings.



I GIVE YOU MY WORD

Stephen A. Yavorski Jr. • Black and white charcoal on pastel paper • 19" x 19"
(48cm x 48cm)

This image represents multiple themes including honesty, trust and freedom of speech. It also symbolizes the feeling of potential attack that can cause us to hesitate when attempting to express ourselves. Using black and white charcoal pencils, I gradually built up the medium on pastel paper. Paying careful attention to value and the initial drawing, I rendered the essential lit-from-below lighting pattern. Lighting the subject in this manner helped me show a sinister mood, which is an important part of the drawing's theme.



ISABEL

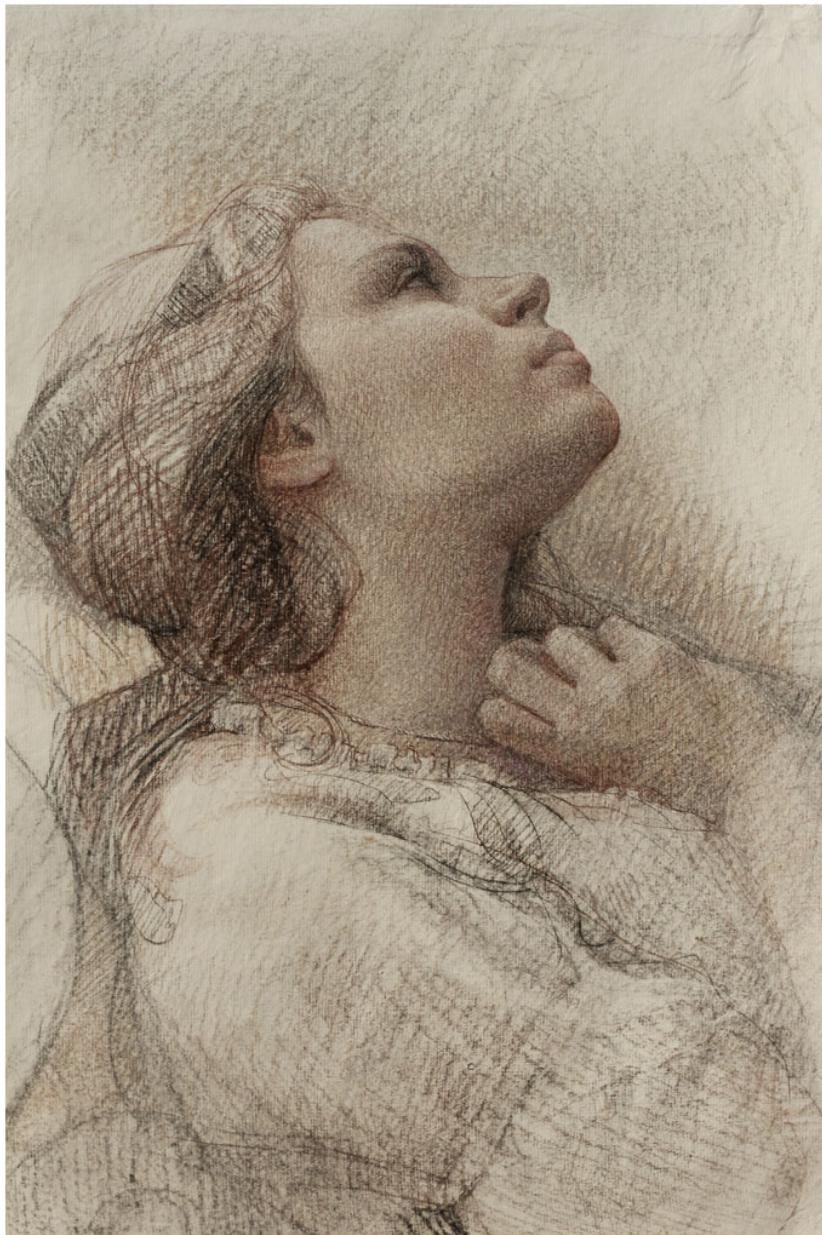
Carole Epley Gray

Pencil on smooth heavyweight drawing paper

17" x 12" (43cm x 30cm)

I always start my portraits with a 2H lead and build up to 4B or 6B, using the kneaded eraser to add texture and weight. I begin with the area around the eyes

but develop the entire drawing at each step consistently, no part of the drawing reaching completion before another section is started. The moment when the subject "looks back at me" I feel I am on my way to a successful drawing. I was taught to look for edges, not lines, and to remember to "draw the air." I look for lost lines to make the transition from subject to background and sculpt the subject as I draw, always feeling for the form.



REVERIE

Olena Babak • Pitt pastel pencils on handmade paper • 18½" × 12½" (47cm × 32cm)

I love drawing from life and usually spend considerable time working out abstract shapes and designs. Successful mapping of the darks and lights can sometimes be more crucial than a flawless finish, especially when time with a model is limited. I try to envision the end result early, which helps it develop on the paper. In this drawing I experimented with a handmade paper with a soft surface. It was very challenging as I had to really think each time I placed a line so I would not have to erase and risk damaging the surface.



RODNEY

Olena Babak

Charcoal on toned Canson paper

15" × 12½" (38cm × 32cm)

This portrait of a fellow artist is charcoal on toned paper done directly from life. When the paper allows, I usually take my time to build up the layers as softly as possible before hatching and modeling the form. This forces my charcoal lines to show the direction in which the form turns. I try to envision the end result early in the drawing, much like drawing a straight line by looking to where the line will end and trusting the hand to do the rest.

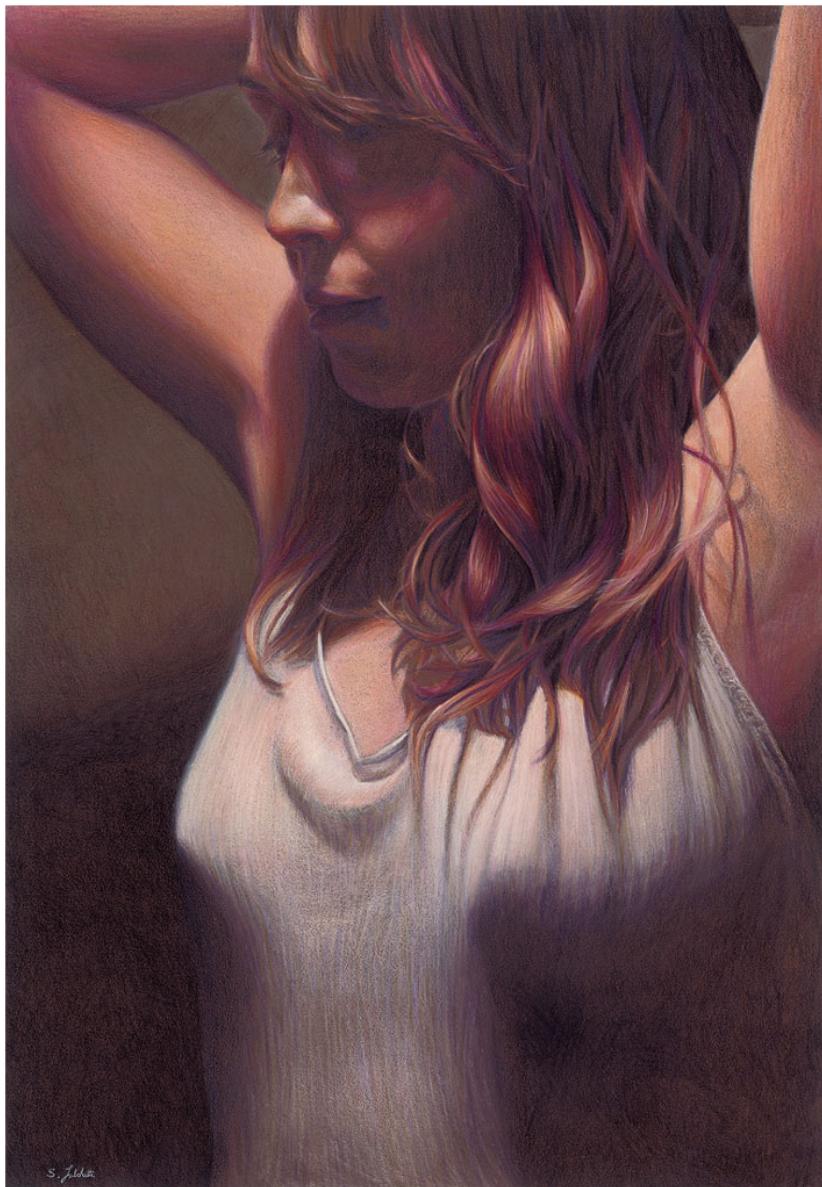


WASTE

Jimmie Arroyo • Charcoal on paper • 24" x 18" (61cm x 46m)

Made using my own photo references, *Waste* is a personal statement on having spent my time away from art in the past. I show myself blindfolded to restrict my

sight, and without my right arm, I have lost the ability to create. The clock represents time passing with no progress. The drawing reminds me to continue my efforts because abandoning my work is like abandoning myself. I used many layers of hatching to build form. I started by using a soft touch to block in large areas. Once I achieved a wide range of values with these softer marks, I added more pronounced hatch marks over the top to enhance definition and fully describe surfaces.



CASCADE
Shawn Falchetti

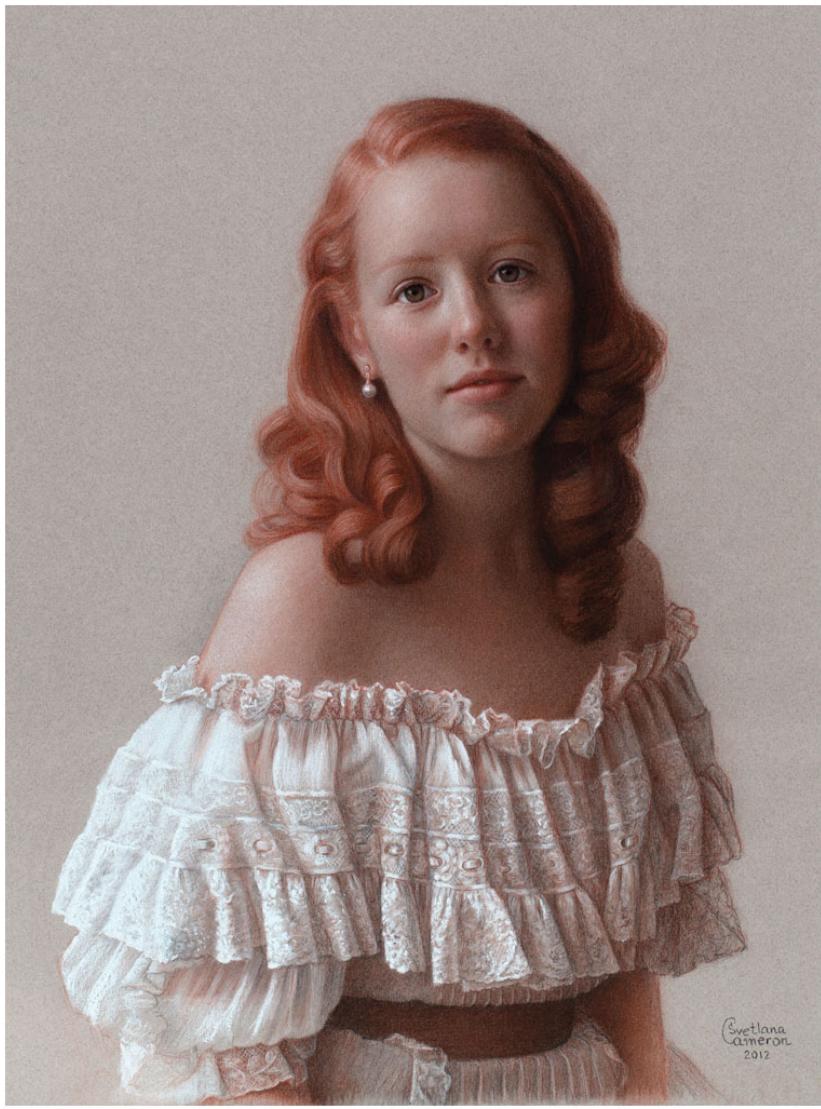
Colored pencil on sanded pastel paper

27" x 18" (69cm x 46cm)

Cascade was completed using Prismacolor and Lyra colored pencils on a full sheet of brown Art Spectrum Colourfix paper. Use of value creates drama by establishing dimension and movement in the hair. During the initial blocking in of color, I focused on the lightest and darkest shapes, then gradually developed and refined the midtones with subsequent layers. Complementary colors were used to increase the intensity in highlights, and a light final glaze with the oil-based Lyra pencils softened the piece.

“Value is to form as color is to mood.”

—SHAWN FALCHETTI

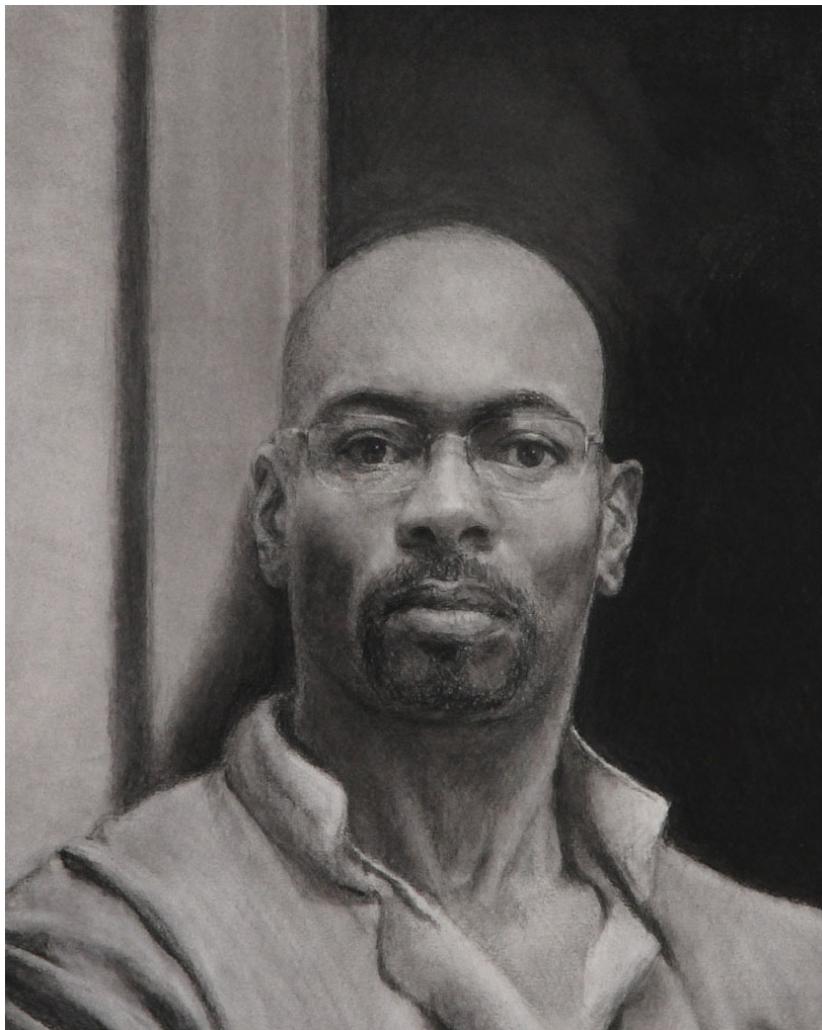


THE GIRL WITH THE PEARL EARRING

Svetlana Cameron • Charcoal, Conté and pastel on paper • 20" x 16" (51cm x 41cm)

I used a three-color technique—a combination of black charcoal, red sanguine and white Conté—to capture the intricate beauty of this young lady. My drawing method is a very delicate process of layering semitranslucent veils of pigment, blending, adding more and taking away until I achieve a perfect tonal balance. The middle value is provided by the warm gray color of the paper. I build the darks first, then extend the value range by progressively developing lighter tones. Finally I add the darkest darks and the lightest lights. Skillful orchestration of values is the most important aspect of classical drawing. Color is secondary: It adds lifelike

warmth to the flesh tones but plays a very small role in making the figure look three-dimensional.



SELF PORTRAIT

Oscar Peterson • Charcoal on Canson paper • 20" × 16" (51cm × 41cm)

In a small hostel in Madrid, Spain, I worked on this self-portrait directly from life, placing tape on the floor and the mirror to keep consistent station points. I used no fixatives to develop the darks. Instead, as the darkest darks were being placed, I brushed off the excess, then re-applied charcoal using a combination of pencils, brushes and my fingers. The use of lights and darks reinforces the feeling of loneliness, determination and anticipation. This was my first trip abroad and I was a bit apprehensive but determined not to let this experience overwhelm me. So every morning I started off with something I was familiar with—drawing.

“I think about balance and patience when using values in a drawing.”

—OSCAR PETERSON

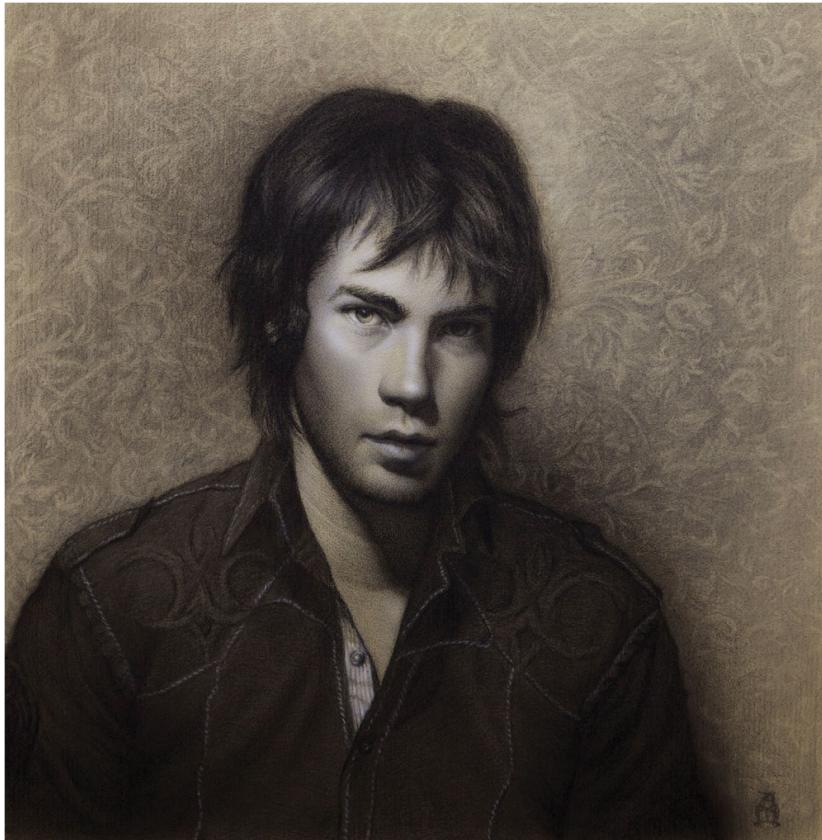


RERAISE, DEUCE!

Tim Reynolds • Black and white charcoal on pastel paper • 12" x 11" (30cm x 28cm)

My second favorite poker stunt is the taunt. Eroding the confidence of a player who's facing a high-stakes decision is second only to winning all of their chips. I composed this for a show entitled "The Big Gamble" at Rehs Contemporary Galleries in New York. My goal was to communicate a fun but whimsically pained moment of "What should I do now?!" I used a photo reference at a condescending angle as if looking from a slightly higher vantage point at a cornered animal. Black and white charcoal pencils were my tools of choice. At this time I defer color until I

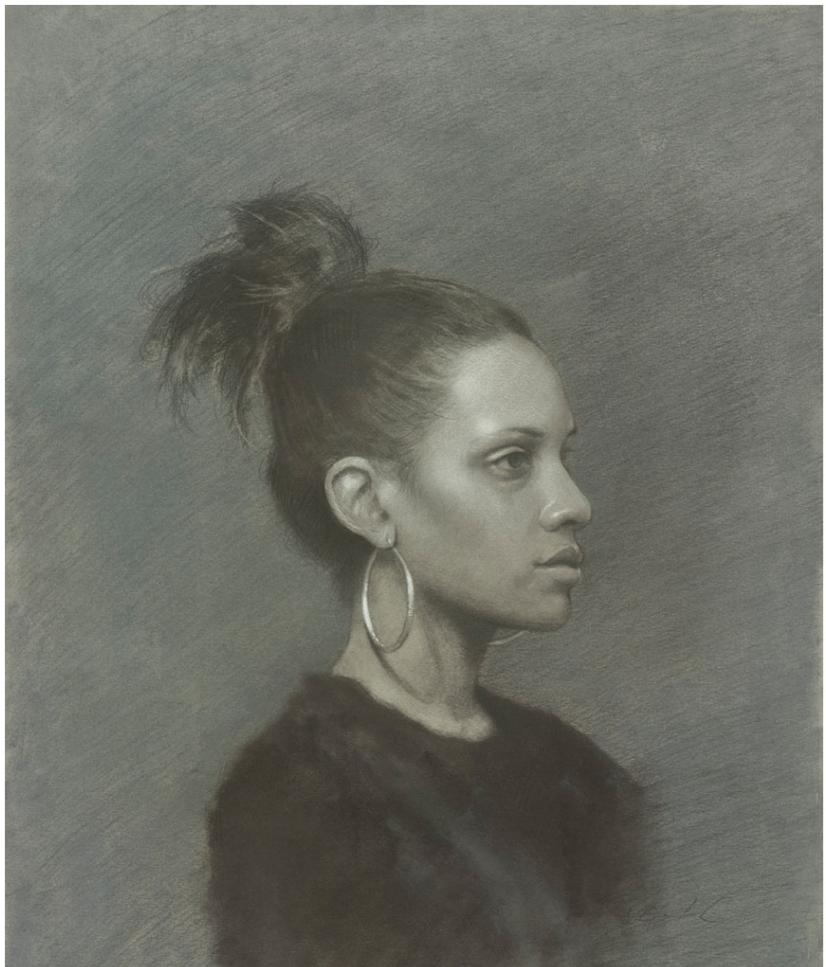
feel confident I can render three-dimensional forms with value alone.



TONY

Angela Muellers • Conté, graphite and white chalk on paper • 17" x 16" (43cm x 41cm)

The most important artistic goal is to design interesting groupings of light and dark. Light passing over the form creates wonders of depth and emotion. Without values a head is a flat oval. Depth is created by adding and subtracting layers, which may be partially covered or may be resurrected by erased passages. Patterns inspire me; whether in textiles or the shadow configuration on a face, patterns find their way into my work. My aim is to compositionally unite all elements while retaining the essential divisions of light and dark.



WALESKA

Paul Batch • Charcoal and pastel on toned paper • 24" x 18" (61cm x 46cm)

Waleska is a model I use regularly in my portrait painting class. My familiarity with her helped greatly with the technical aspects of this drawing. Working from both a photograph and multiple live sessions, I began this piece with a loose charcoal sketch, then massed in the larger shapes using gray PanPastels. Employing a variety of charcoal sticks and a kneaded eraser, I layered in the tones with hatch marks, wiping with a paper towel to soften the edges. To achieve the brightness of the highlight on the metal earring, I restricted the values throughout the rest of the piece to the mid to dark range.



MISSING HER

Steve Wilda

Graphite on illustration board

9" x 15" (23cm x 38cm)

This is a portrait of my farmer father after my mother's passing. The dark expanse of the background barn expresses his loss. Vertical bars of light imprison the figure in solitude. Positioned on the left side of the picture, he gazes out contemplating an uncertain future.

“The delicate subtleties of graphite can evoke a deeper mood than color, which can often be a distraction.”

—STEVE WILDA



THE IMPERFECT REPRESENTATION OF THE PERFECT CREATION:

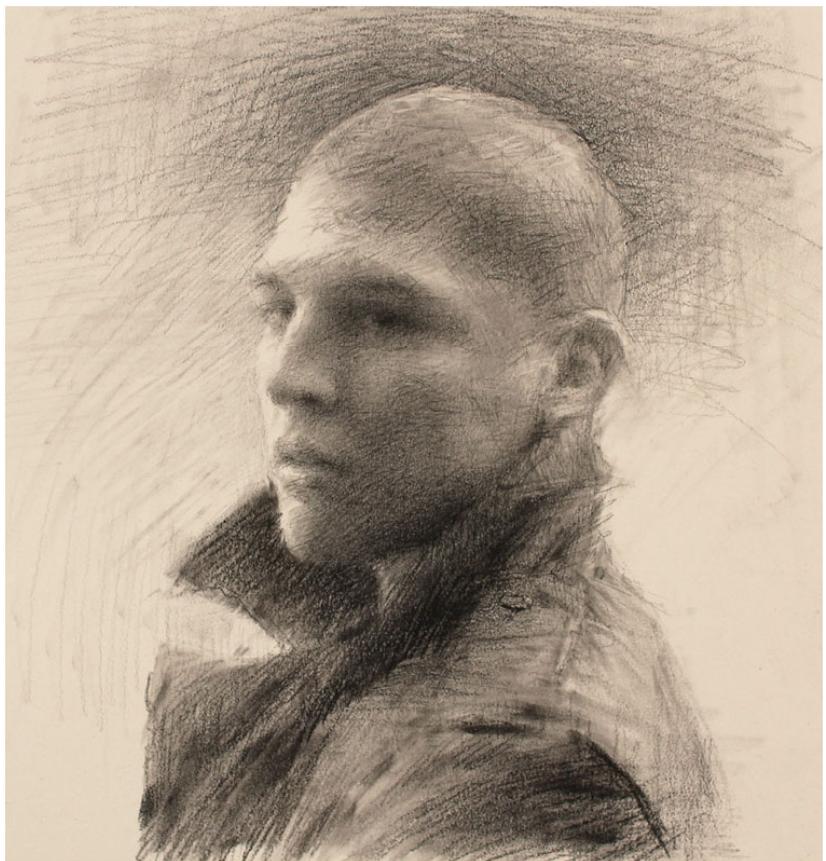
JONATHAN ELLIOT

Kevin Bae

Mixed media

39" x 27" (99cm x 69cm)

Searching for gestures and structures, I draw and paint to explore human forms.
My work reveals visual information from layers of moments that, by definition, add up to an unprecedented life event.



THE ARTIST'S BROTHER

Julio Reyes • Charcoal, PanPastel and graphite on paper • 8½" × 8" (22cm × 20cm)

I like to experiment to keep myself fresh. Here I tried a combination of charcoal, PanPastel and carbon pencil on paper. I loosely established the larger areas of the drawing using charcoal powder and a broad brush. Continuing with the charcoal, I brought the drawing into focus by carving out details of form while carefully preserving the lights. Using the black and gray PanPastel, I added the richer tones and soft transitions, giving the piece a greater sense of depth and mood. In finishing, I chose to use a carbon pencil to deepen and define key areas with some precision.

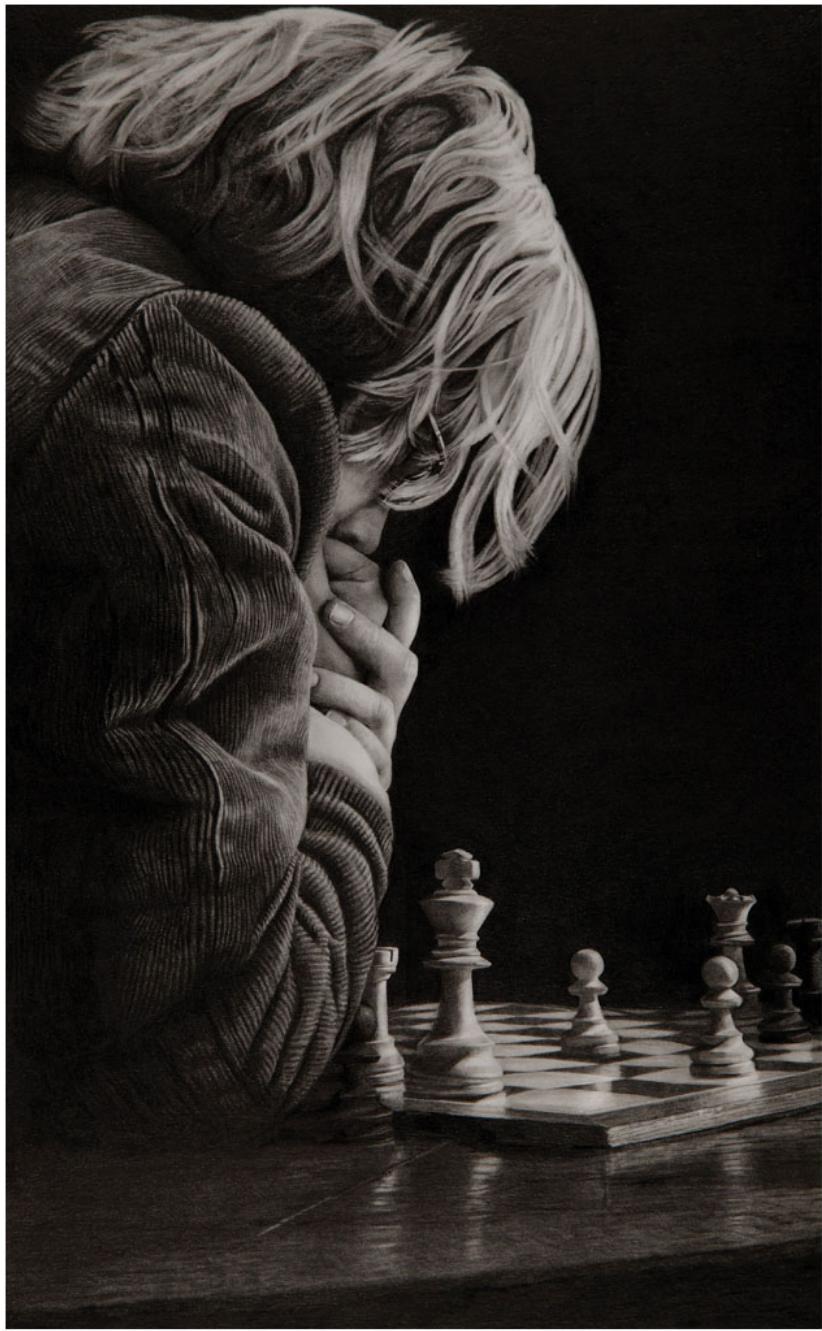


LUCY

Peter Green • Carbon pencil, charcoal, white charcoal and graphite on gray toned paper

14" x 15" (36cm x 38cm)

For this drawing I wanted to capture a full range of value, so I carefully selected the mediums. The gray paper established the midtone and allowed me to work darker mediums into the shadows and lighter mediums into the halftones and highlights. I added a shadow to the background that combines with the shadow side of the head to help unify the shadows. This piece was done from a photograph that I had set up and shot. I felt it captured the model's likeness in a calm, peaceful pose that invites the viewer to study the details.

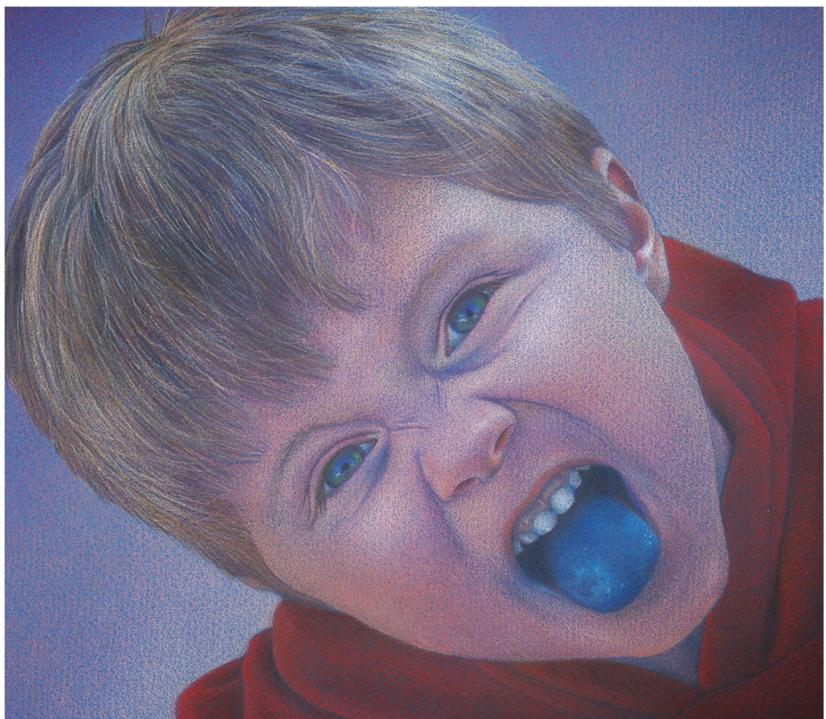


END GAME

Zena Fairweather • Graphite, colored pencil and ink on Strathmore 400 Series 2-ply cold-pressed paper
14" x 9" (36cm x 23cm)

The inspiration for this work came from watching my child play countless hours of

chess, mostly at tournaments. I wanted to capture the tension of the last few moves of the game. Several photography sessions were necessary to get the desired composition. I used the inherent contrast within the subject matter and applied strong directional lighting to create the drama and three-dimensional effect. I preserved the brightness of the paper for the highlights by building foam board platforms to keep my hands from touching the drawing. For the deepest shadows I reserved the use of a black colored pencil and very occasionally used black ink sparingly to sharpen a dark edge.



BLUE SLUSHY

Matthew M. Swaim • Colored pencil on Canson Mi-Teintes paper • 8" x 9" (20cm x 23cm)

The photo I used for this piece was taken shortly after my son had downed a large blue slushy drink, and the sugar high was just starting to rev up. The composition and color combinations of the photo have made it one of my favorites from that period. This drawing was completed with a combination of Prismacolor Premier colored pencils and Lyra Rembrandt Polycolor pencils. These two brands complement one another very well, allowing for smooth layering. Using more than one brand of pencil also allows for a broader range of color options.

“The careful application of color plays a significant role in

the successful representation of depth. Apply color wisely without fear!"

—MATTHEW M. SWAIM



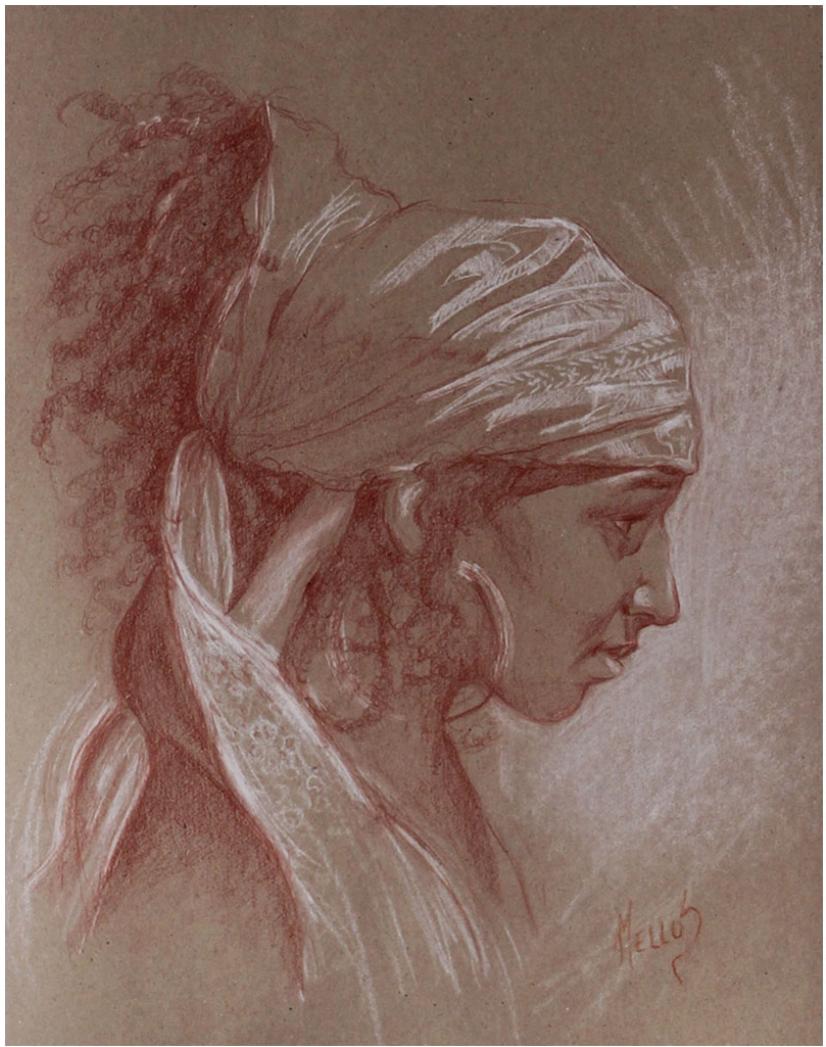
COLD

Christine Swann • Pastel on Wallis paper • 30" x 40" (76cm x 102cm)

After having girls, having a son was an eye-opener. I kept thinking about his little red ears in the sunlight when he took a bath in the morning and his toughness when it was time to get out of the warm water. No whining, no complaining. Just that stoic little manly gaze. After piecing together the composition from photos, I moved my easel to the bathroom! I bribed my son with candy so I could study and paint his face from life. I had to restrict the painting's values for the light to be strong, so I painted a value blueprint—a dark midtone gray over everything but the light areas. Colors then followed this blueprint.

"Restricting values gives me a lot of freedom. The painting becomes more about beautiful mark-making and not about hunting for the right color."

—CHRISTINE SWANN



WISH

Kelly Mellos • Colored pencil and chalk on paper • 14" x 11" (36cm x 28cm)

One of my favorite things is to play with different light effects to create varying moods. This model is bowing her head as if making a wish. I wanted to increase the element of imagination, so I invented very dramatic lighting using the white chalk for the light. I am after the essence of a subject's emotional state within a certain context because I am fascinated by the journey of the human experience.



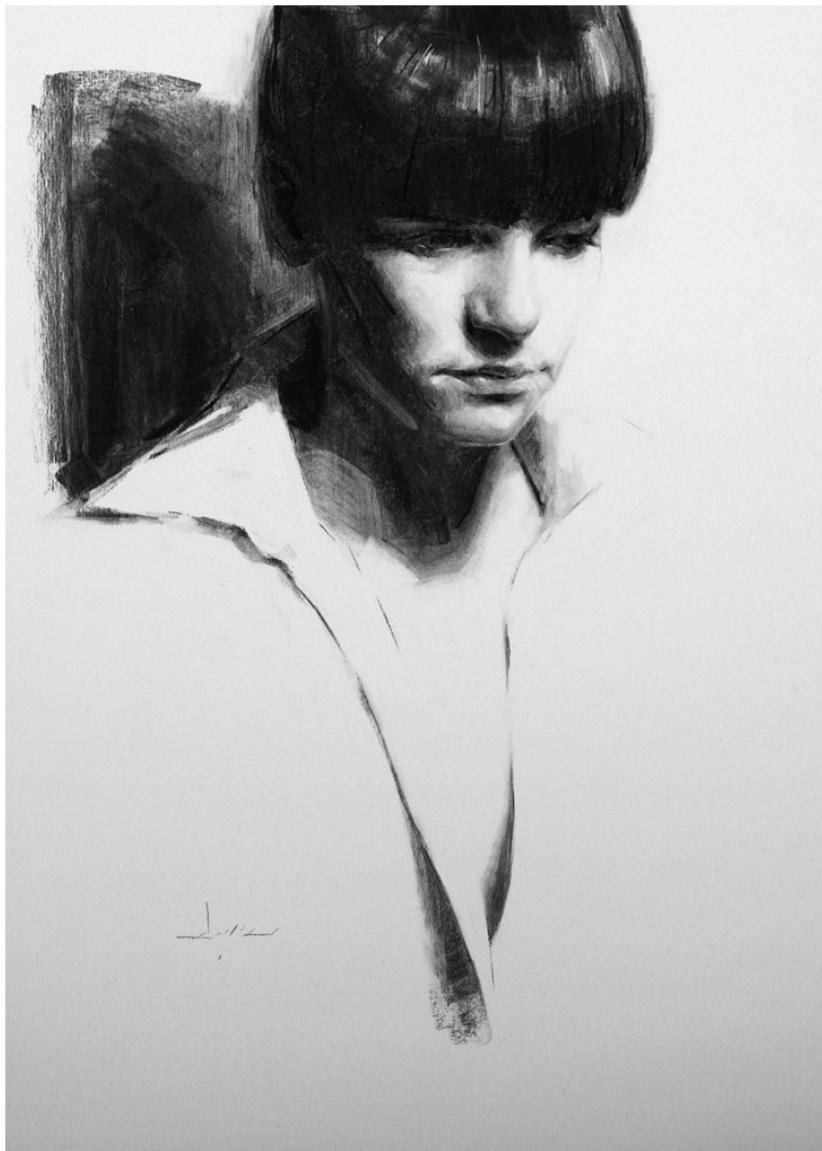
WARRIOR

Suzy Schultz • Acrylic, graphite and white pastel on birch panel • 12" x 11" (30cm x 28cm)

There is a beauty that is young, unmarred, untested. There is another beauty that results from the scars borne from the battles of life. I am interested in this second beauty. I work the surface: I sand, layer and scar, seeking a patina of age. From these surfaces faces and figures emerge that know the tensions of life—those bear battle scars—yet are victorious, even if crippled or limping.

“I try to draw what I see, not what I think I see; I often squint my eyes to see lights and darks more clearly.”

—SUZY SCHULTZ



BENEATH IT ALL

David McLeod

Charcoal on bristol board

21½" x 14½" (55cm x 37cm)

Under the façades of everyday life are the moments that define the individual. It's not the learned handshake-with-a-smile gestures or musings on the weather that express who we are. Beneath these things is a potential so often missed. For this work I attempt a stark rendering of a transitory gesture. The simplification of form to two values is a grasping at truth. I hope we all can see it and stay there a little longer.



REMINISCENCE

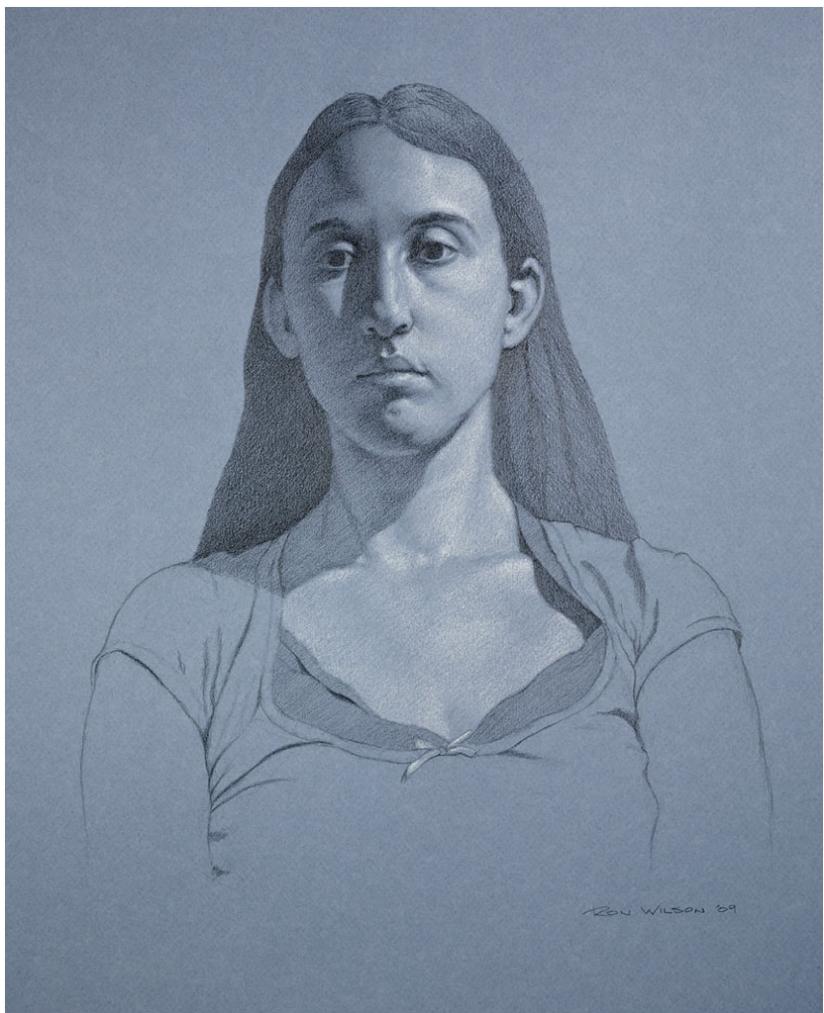
Albert Ramos Cortés • Graphite on paper • 12" x 8" (30cm x 20cm)

Using the same process on every piece of work does not make sense to me, as if trying to use the same map to climb different mountains. Instead, I allow the concept to dictate my initial approach. For this drawing I focused on the gesture and expression of my model. The high contrast value pattern aids the composition, drawing attention to the head and enhancing the silhouette of her body underneath the jacket. The horizontal lines balance the vertical format of the

composition and the arabesques bring variety into the unity of the design. The design supports the concept.

*“Every piece I produce should answer three questions:
What? Why? How?”*

—ALBERT RAMOS CORTÉS



MARIBOU

Ron Wilson

Graphite and white Conté pencil on toned paper

24" x 18" (61cm x 46cm)

I find working with a live model to be particularly fulfilling; model and artist share an energy that is ultimately revealed in the drawing. Using toned paper in

combination with white Conté and graphite allows me to explore values in terms of how light washes over the model to reveal character and form. The feathering of strokes with the Conté pencil creates a wonderful flesh-like feeling as the subtle forms of the body turn into the light. A graphite line goes down smoothly by comparison to the slight drag of the waxier Conté pencil—it's a different visceral experience and very much a part of the tactile aspect of drawing.



HER EYES SO BLUE

*Linda Lucas Hardy • Colored pencil on the smooth side of sand-colored Canson Mi-Teintes paper
15" x 10" (38cm x 25cm)*

This is a young girl I happened to see in Walmart. With her bronze complexion, blond hair and incredibly light blue eyes, it was all I could do to keep from staring at her. After a moment or two I got up my nerve and spoke to her mother who graciously allowed me to take photos on two separate occasions. Things could have gone better but luckily I got a few incredible shots. I decided to use Prismacolor's French Grey palette; however, from experience I've learned that the 50 percent does not work well with the color of the paper. Instead I let the paper be the midtone, worked out the values with the rest of the French Grey palette, deepened with black, lightened with white and used just a touch of blue for her eyes.



MOTHER

Kimia Kasraie

Charcoal and PanPastel on toned paper

19½" x 15½" (50cm x 39cm)

My grandmother is the subject of this drawing and her strength is its inspiration. I strived to capture her personality; the look on her face and the gaze in her eyes combined with her firmly placed hands represent the powerful presence she has in my family's lives. I used a combination of photos and sketches from life. The paper's gray tone sets the stage for the subtleties in tonality of her skin against the clothing. I used PanPastel to block in the shadows and darker areas followed by white and black charcoal pencils to create depth in a full range of values.



TEAR OF THE MOON / PORTRAIT OF ORIANA

Barbara Kacicek • Charcoal on cotton bristol • 12½" x 9" (32cm x 23cm)

This portrait of my daughter evolved over a two-year period. My themes involve the relationship between female and nature, the illusion of three-dimensional form, atmospheric space, an inner source of twilight and repetitive design elements. I used a rich velvet charcoal, a medium capable of rendering delicate nuances of tone in order to create the desired gradations of value from white paper to pure black, layered as a painter would use glazes. The light and shade as well as the linear edges appeal to the sense of touch and a personal emotional experience is revealed through the meditative act of drawing.



MOTHER'S BUTTERFLY COLLAR (DAUGHTER'S SELF PORTRAIT)

Elisa Khachian • Pencil, watercolor and collage

20½" x 18½" (51cm x 47cm)

I had my mother's vintage lace collar beautifully framed on fine linen with a mirror in the center. One day when I saw my face reflected in the center of the collar, I got a very special feeling. I took the framed mirror into my studio and started to draw (probably my first self-portrait). When ready for good paper, I chose two sheets of Mylar transparent paper—good for storytelling! The dark value of the mirror changed to a light value, and the lighter value under the lace had to be darker to see the butterflies and the delicacy of the lace. I needed the blue butterfly pin on my collar (one of my symbols). It was a long, tedious process and I enjoyed every minute of it.

"Light and dark value may have to be adjusted to set a mood."



ELIZABETH (BETTY)

Penelope Graydon

Black and white charcoal pencils on Canson Mi-Teintes Sky Blue paper

12" x 10" (30xcm x 25cm)

Elizabeth was drawn from an old photograph taken outside in the summer. I used a very light touch working from dark to light with charcoal pencils ranging from HB to 6B. I used white charcoal pencil for the lit areas as well as to lighten value and create atmosphere.

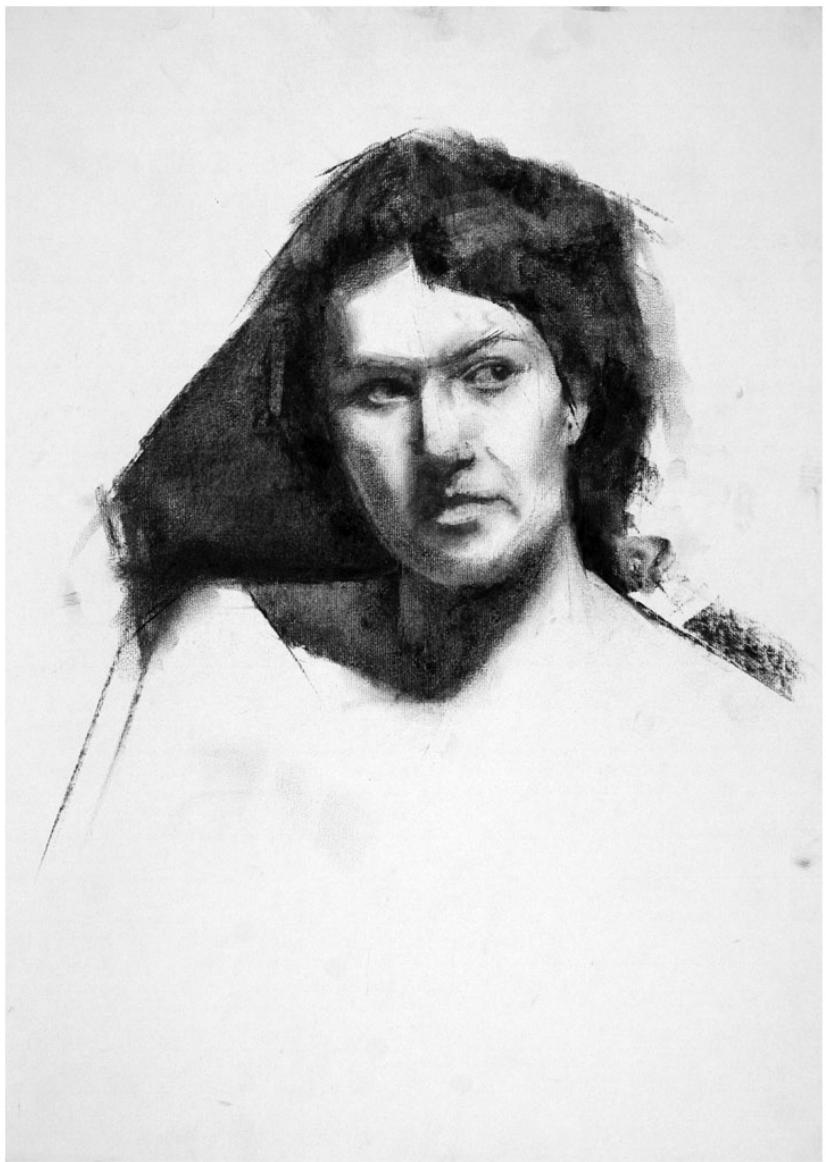
*“If at any stage you feel your drawing is not going well,
check the value relationships.”*



IAN AT BREAKFAST

Rita Kirkman • Pastel on Wallis Belgian Mist paper • 18" x 14" (46cm x 36cm)

This is my one portrait of my son by himself, which I did as an answer to his question, "Hey, Ma, how come you always draw Audrey?" So I searched through my family photo files and found this one from when he was still young enough to not be self-conscious in front of a camera. I remember taking the photo; it was the light that caught me, and I believe even then I thought that I would paint this scene. I started with an accurate drawing to define the composition. Then I focused on the values starting with the darks and working up to the lights. The blind shadows were a great challenge, but the abstract shapes they created made it easier to get in the zone. And Wallis paper is a dream to work on.



LINDA

Martin D. Drexler • Charcoal on Ingres paper • 30" x 24" (76cm x 61cm)

In portraiture I prioritize value and tone over line and detail. I am inspired in part by Newton's axiom: For every action, there is an equal and opposite reaction. Thus, for every convexity on the face there is a related concavity, and for every area of lightness there is an associated darkness. This said, drawing from life is a marvelous mixture of analytic reasoning and conjuring.



SPIRITED

Julio Reyes

Charcoal on paper

26" x 17" (66cm x 43cm)

Lately I've been using charcoal powder and a broad brush to establish the larger areas of a drawing more loosely. This can be tricky, but blocking in values with this technique is fun, very painterly—and very messy. The brush allows me to keep my edges soft and to create midtones and transitions in value, which feel

lively and natural. Though painterly, I am careful to preserve the white of the paper for my lightest lights. I don't typically build my lights with white chalk, pastel, Conté, et cetera—so it's paramount early on to anticipate the overall design and then judiciously work around the light masses.



POWER OF YOUTH

Raffaele Abbate • Carbon pencil on paper • 15" x 11" (38cm x 28cm)

This is a youth self-portrait of a favorite photo for my mom, rendered using Wolff's carbon pencils on warm-toned paper. I chose carbon as it allows me to achieve a full range of values. I purposely placed the deepest notes in areas of the drawing that would emphasize the boy's gaze, carefully preserving the white of the paper for my lightest lights. The proper use of values and edges, the soft rendering of

the lights and shadows, and the simplicity of the composition add strength to the work.



SPEAK NO EVIL

Tanja Gant • Colored pencil on Strathmore bristol paper • 10" x 8" (25cm x 20cm)

Speak No Evil started as a general idea in which I wanted to place the focus on the leading star, the eye, by using strong value contrast and closely cropped composition. This piece has since inspired me to complete all three pictorials of the popular Japanese maxim. I worked from a photograph I took of my stepson next to a window with bright mid-morning light. I used Prismacolor colored pencils, keeping the palette fairly limited to accentuate the paleness of the skin. I applied multiple layers of pencil, increasing the pressure in darker areas until I reached

the desired effect.

2 INSPIRING OBJECTS



KAISER

Teri L. Hiatt • Graphite on bristol board • 19" x 22" (48cm x 56cm)

Kaiser was drawn from a photo of a still life I arranged. I used 0.3mm mechanical pencils for the sharp points and fine detail, and used erasers to build layers and for the brightest whites. Having sculpted for many years, I think of drawing in 3-D: how light affects the surface of objects. I do high-contrast drawings, very dark and very light values with a range of grays, to create the dimensional forms and depth. Metallic objects always reflect what is around them. It reminds me of the way individuals create and relate to the world around them according to their own viewpoints.



CANADIAN NATIONAL

Tony Hart • Graphite on Arches hot-pressed watercolor paper • 11" x 16" (28cm x 41cm)

While visiting Ontario, Canada, we came across this old locomotive parked as a museum piece. I love steam locomotives, but I knew this one was special. The drawing medium pretty much chose itself: soft graphite to render the rough patina of the boiler's surface and a harder grade of pencil to explore the tones of the smoother surfaces.



BLUE HYDRANGEA IN GLASS VASE

Scott A. Williams • Colored pencil on Strathmore bristol board • 13½" x 18" (34cm x 46cm)

This is part of an ongoing series that I have worked on for several years of floral still lifes on a maple table. The flowers were arranged simply in a transparent glass vase and lit using a natural light source. I worked from observation and photographic reference due to the short lifespan of the leaves and flowers, which came from our garden. I used a variety of lightfast colored pencils incorporating solvent in the early stages to dissolve pigment along with light applications of gouache at the end to selectively add highlights. Throughout the drawing process, I utilize value and color in tandem to build out the objects and render the shallow depth of the still-life setup.

“The correct use of value is critical for defining forms, controlling edges and creating a believable three-dimensional reality.”

—SCOTT A. WILLIAMS



TOMATO BULLSEYE

Elizabeth A. Patterson • Colored pencil on Pastelbord • 12" x 12" (30cm x 30cm)

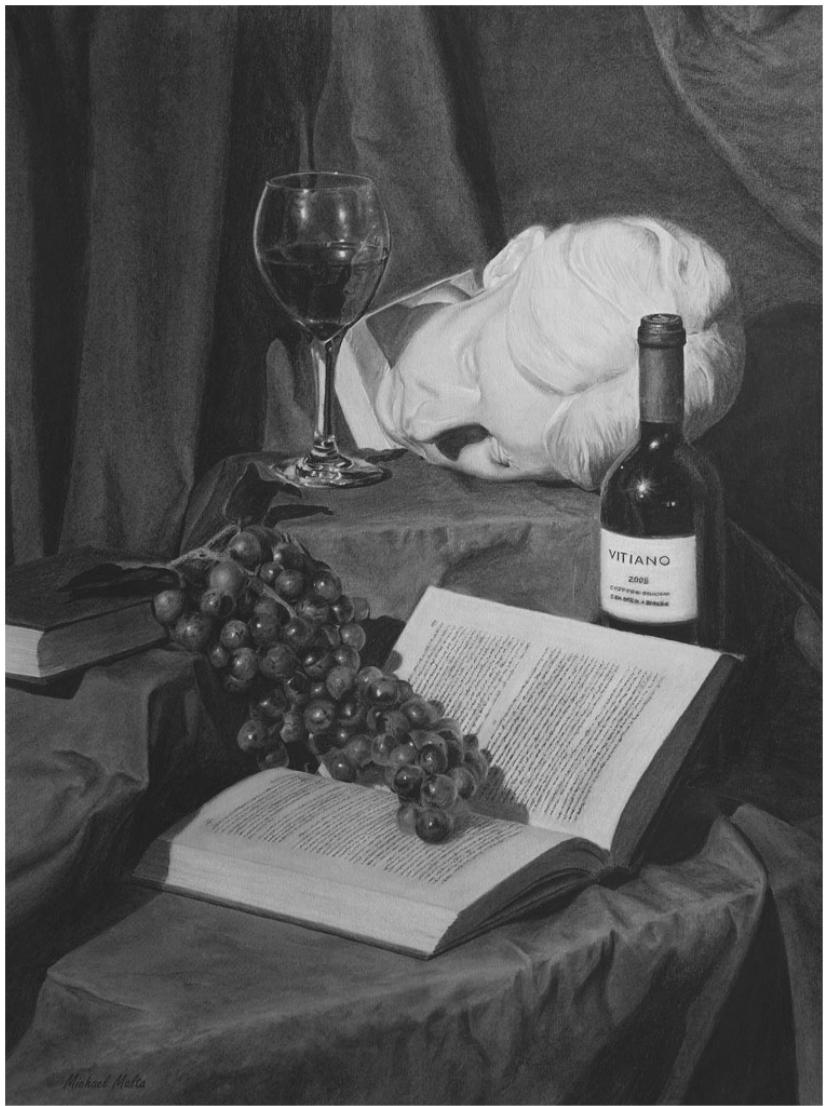
While setting up this still life and then working on the drawing, I realized that value was playing three important roles. These interact in a way I found exciting. First, value defines the surfaces and dimensions of the objects with shading and highlights, for example, the full rounded irregularity of the tomato or the solidity of the ceramic plates. Second, each of the plate designs has its own value story, like a drawing within a drawing. The third role is the layer of sunlight and shadows cast by window framing and curtains that flows over everything, creating its own geometric pattern of lights and darks. The combination of these value roles took a very simple composition to a whole new level of interest and beauty.



FLOWERING TREE

Patricia J. Walker • Charcoal and pastel on Arches 100% watercolor paper • 12" x 18" (30cm x 46cm)

My current series of images is drawn from numerous nature forms found on the barrier islands off the coast of Georgia. Several of these islands have very few inhabitants, and I have had the fortune to be allowed to visit and work in the abundant mix of subtropical southern plant life that forms the maritime forests covering these islands. For *Flowering Tree* I worked on my drawing outside, working directly from the tree I was depicting using compressed charcoal, erasers and white pastel on Arches watercolor paper. Once I had copied all the essential shapes I needed, I took my initial plein air drawing into my studio to focus on strengthening the marks and values that would depict the mystery found in the forest.



WINE AND A BOOK

Michael H. Malta • Charcoal on Canson pastel paper • 24" x 18" (61cm x 46cm)

Drawing from life, I am able to achieve a dramatic mood using very light and dark values. Placing lighter values next to darker ones makes them appear even lighter by contrast. Local tonal value and texture have to be considered when capturing light and shadows on each object. For example, the grape shadows on the book pages are not as dark as the shadows on the fabric because the different materials absorb light differently. They are both different tones and different textures.

“One can create mood by using values correctly when

placing lighter tones next to darker ones.”

—MICHAEL H. MALTA



TABLE SET FOR TWO

Laurin McCracken • Graphite on 2-ply bristol • 16" x 22" (41cm x 56cm)

After a late lunch, as I was leaving a restaurant in Brugge, Belgium, I saw this table setting. It was lit from behind by the direct afternoon sun. I took one photograph, thinking it might make a watercolor. After viewing it on my computer, I realized that the sun had washed out almost all the color. I decided to do a drawing instead, using graphite pencils and graphite lead so that I could render the broad range of tones. While the drawing is about the density of the various shapes created by the cutlery, dishes and goblets, it is more about the tonality of the light passing through and falling on the objects on the table.



MEDITERRANEAN

Gerald Smith • Charcoal on toned paper • 12" x 9" (30cm x 23cm)

Due to a recent life-changing event in regard to my health, I have had to make major changes in my diet. The Mediterranean diet is considered among the most healthy, and the related subjects in this piece are items I now use almost daily in my kitchen. This was the inspiration for my drawing. *Mediterranean* was created from life in my studio, where I have a small stand, lighting and backdrops to arrange simple still lifes. For me, the lighting component is critical in creating a strong sense of value and depth. In this drawing my intent was to build strong darks into the composition and then complement them by capturing the complex subtlety of reflected light on the objects.



BRIDGE LIGHT

Scott Tulay • Graphite and ink on watercolor paper • 15" x 20" (38cm x 51cm)

Whether inspired by created form or nature, my drawings are built on an armature of light. Light defines, but also deconstructs, space by graphic patterns that abstract the reality of the drawing. The light struggles to penetrate these surfaces and possesses a transmission quality, a movement of light in space. The white paper makes up the light. Sometimes the white becomes an object, while other times it becomes light, creating an ambiguity of space. The paper is first structured by tape and liquid frisket. I then build up the tones of the drawing with graphite powder, finally applying various layers of midtone ink washes in broad strokes with accents of black.



HARLEY'S DAVIDSON

Gloria J. Callahan • Colored pencil on Ampersand Pastelbord • 16" x 16" (41cm x 41cm)

This piece was all about capturing the reflections of the chrome and shiny gas tank, requiring crisp value changes to create the sheen and detail. I cropped my photo to give the central engine portion importance, while letting the chrome piping lead the eye into the heart of the reflections. The distorted images within the reflections on the engine compartment were the most interesting as they were reflecting areas in and under the surface parts. When working on Pastelbord (a sanded and primed hardboard), I use a trimmed bristle brush to blend the layers of the wax-based colored pencils. Spraying with fixative and UV archival varnish enables me to frame without glazing, allowing the piece to hold its own among other mediums.



ESPAÑOL FLORISTERÍA

Amber-rose Hulme • Pastel on Arches watercolor paper • 12½" × 28" (32cm × 71cm)

Against the sharp sweep of graffiti, a Spanish florist had left his bike hidden from the bustling Madrid market by the line of stalls reflected in the window. I saw an image of both repose and aggression. Originally photographed in color, the bike and graffiti appeared unrelated. Removing color and then pushing the contrast united the subjects. I cropped the image tightly around the subject, dissecting several lines of the bike, to create additional tension.

“Every surface is a collection of value fragments, the texture of which is determined by how these fragments join.”

—AMBER-ROSE HULME



SERVICE FOR EIGHT

Edward Burd • Pencil on bristol • 15" × 26½" (38cm × 67cm)

I enjoy drawing still lifes. I photograph my setups and use the grid method to produce my finished drawing at the size I want. I draw in layers using various types of erasures to preserve white areas as I draw because they are hard to get back once they are gone. I also use a workable fixative during my drawing process to preserve white areas and make the dark areas darker.



READY TO LIFT OFF

Deb Gilmartin • Pencil on paper • 16½" x 32" (42cm x 81cm)

I was the artist in residence for Australian Aerospace during the introduction of the new Tiger Armed Reconnaissance Helicopter (Tiger ARH). The project was to visually document Tiger ARH and the personnel who built and maintained them. For a year I studied, drew from life and photographed as many aspects of the Tiger ARH as I could. This area of Australia can be very hot and stark. Large areas of white, strong shadows and minimal subject matter show the heat and the drama of the situation. Shading was applied with a mechanical pencil in many layers over a period of fifteen hours. This gave me a lot of control over the values and detail.



LOVE LOST

Susan Wallace • Charcoal on paper • 16" x 18" (41cm x 46cm)

Embroidery, jewels, marble and ivory are the precious beige tones of the scene. Nothing morbid here, but a feeling of fulfillment, sea, sky, knowledge, the ascetic fruits of meditation. *Vanitas vanitatum omnia vanitas*. I use soft charcoal pencils, no blending tools or erasers.



GRIND

*Carrie E. Alderfer • Prismacolor Premier colored pencils on Stonehenge vellum finish paper
14" x 11" (36cm x 28cm)*

Sometimes inspiration is found in your own backyard. This bike resides under our deck, the rusted remains of a project never finished. I photographed it on an early spring afternoon while the sun was reaching into this normally dreary spot. I like working from happenstance—fleeting moments captured by sheer luck. Working from a laser print of my photograph, I slowly build color and value layer by layer. The ability to layer color is one of my favorite aspects of colored pencils. The rich colors of the bike and the rust drew me in, but the high contrast of the sunlight and the dark shadows adds to the drama and emotion.

“Tonal value whispers softly to draw you closer and add suspense, but then suddenly yells to bring you to attention and add drama.”

—CARRIE E. ALDERFER



CHERUB

Ann Volpe Sack

Graphite on paper

11" x 10" (28cm x 25cm)

Prior to this still life I had not drawn a cast. Upon seeing the small bust, I was compelled to do so. I worked from life, adjacent to a north-facing window. Light describes the subject and the atmosphere and imbues the scene with feeling. Correct values are essential to describing the character, especially in monochromatic works. To create this piece I began with a line drawing of the cast,

then followed with many thin layers of graphite, using 2B, HB and 2H pencils.

“Choosing where to place emphasis—on areas of illumination or on the darks—allows the artist to shift the mood significantly.”

—ANN VOLPE SACK



WILLOW MOUNT

*Melissa B. Tubbs • Rotring Isograph pen and ink on Strathmore 400 Series drawing paper
9" x 7" (23cm x 18cm)*

Willow Mount is a great example of why I work in pen and ink. It is all about value—from the darkest darks to the lightest lights and all the subtle variations in between. I lay down layers of lines, from none in the lightest areas to twelve to fourteen layers in the darkest areas. The final shadows pull the whole drawing together making it pop with depth. The dark shadows behind the figure push it forward; the cast shadow from the head gives the figure itself more volume. I work from photographs in order to capture the fleeting sunlight and shadow.

“Don’t be afraid that you’ll ruin a good drawing by putting in the darkest values; they are what makes a good drawing look great.”

—MELISSA B. TUBBS



MEZZANOTTE

Jennifer Annesley • *Charcoal and gouache on Stonehenge paper • 12" x 18"*
(30cm x 46cm)

This drawing features a favorite mask I bought while in Venice. There is something vaguely sinister about it, while at the same time elegant and darkly beautiful. Made of laser-cut metal and leather, embellished with Swarovski crystals, it has great texture including the lyrical satin ribbons. I set up and photographed the still life in my studio with antique sheet music that belonged to my grandmother, brocade fabric draped in the background, and theatrical lighting. There are only three objects, but the complexity of each creates a sense of opulence and mystery. I used compressed charcoal for the soft gradations and shadows, and black gouache and a no. 2 brush to do the musical notation and

sharp lines of the mask.

“Contrast, especially value, is the basis of perception.”

—JENNIFER ANNESLEY



ROUND UP: B.F. SMITH AND SONS SADDLERY, CIRCA 1942

Marshall K. Harris • Graphite on Mylar • 54" x 57" (137cm x 145cm)

My method requires extensive time and accuracy. I capture all the intricate details with photographs, and each life-size depiction presents exactly the number of stitches sewn in the leather. I utilize as many as twelve different types of pencils to achieve the depth of tonality. Starting with the palest shades and working toward the deep, rich blacks, I gradually build up the graphite on the Mylar's surface, then remove all traces of pencil marks with blenders and soft cotton pads. The shadow-within-shadow attention lends realism to the drawing. In researching the saddle, which was created for the 1942 Rose Bowl Parade, I talked to B.F. Smith's granddaughter, who said she remembered as a six year old watching her grandpa fashioning the silver conchos in his workshop. The

presentation romances every nuance of the frontier's timeless allure.



A ZEN LITTLE DRAWING

Deborah L. Friedman

Graphite on Strathmore bristol board vellum

7" x 7" (18cm x 18cm)

I like to explore juxtaposition, often combining even polar opposites as in this piece. A rounded black massage stone and a small peacock feather create a simple yin/yang balance. The challenge was to create the solidity of the stone and the airy lightness of the feather. The downy fluff required repeatedly using kneaded erasers to subtract tone. I would add a little, subtract a little until I got the feeling I was striving for. This drawing is essentially a tonal exploration of weight and lightness.



RHODODENDRON

Mary McCarty

Graphite on cold-pressed watercolor paper

12" x 6" (30cm x 15cm)

Rhododendrons are abundant in my state of Oregon. This drawing was done for a gallery show called "Black and White with Shades Between." I wanted to display the two full blooms, one behind the other, showing the leaves and buds in an interesting composition. Capturing the subtle value is the key to a realistic rendering. I added the title in soft letters, letting them become an integral part of the drawing.



GERANIUM

Mary McCarty • Graphite and colored pencil accents on hot-pressed watercolor paper

18" x 12" (46cm x 30cm)

This drawing was done on my front porch where our red geraniums were in full bloom. I created a line drawing and then used graphite pencils to develop values and textures. My goal was to show the soft surface of the leaves, strong firm stems and vibrant blooms. I started with a 2H pencil as my mid-value, 3H for lighter values, switching to HB and 2B to add the darker values. I like to add a splash of color for visual impact.



GO FLY A KITE

*JD Hillberry • Charcoal, graphite and carbon pencils on white watercolor paper
8" x 12" (20cm x 30cm)*

In this drawing the little stick man appears to have become real enough to make his own kite and fly it outside of the world in which he was created. I set up this little still life in my studio and drew from life. I used paper clips to raise the kite so I could see exactly how the shadows would fall. Charcoal was used for the background, graphite to shade the wrinkles in the paper and carbon pencils to shade the look of the masking tape. This type of illusion is possible only by using the widest range of values. Charcoal allows me to get much darker values than graphite, and it eliminates the graphite shine, which would have destroyed the illusion.

“Our perception of value is greatly influenced by adjacent values. Before making any value adjustments, consider adjusting the surrounding values rather than the area you are working on.”

—JD HILLBERRY



I CAN HEAR YOU NOW

Deanna Skalka • Charcoal pencil and white charcoal pencil light blue Canson Mi-Teintes paper
18" x 13" (46cm x 33cm)

A 1920s photograph of my father in his elementary school classroom was the inspiration for this composition. I positioned the candlestick telephone and my father's sumi-e paintbrushes to spotlight his photograph and balance the values. The title came to me while working on the drawing, thinking of advice my dad had given to me years before. Working from a photograph, I used a single light clipped to the easel and directed onto the drawing surface. A second photo of the setup was cut into sections to isolate specific areas as they were being drawn.

Gradations were achieved by applying many layers, alternating the direction of each layer. Keeping the pencils very sharp was key. I believe every work an artist creates is a self-portrait.



LEFT BEHIND

Patrycia Ann Herndon • Pencil on Strathmore bristol • 17" x 24½" (43cm x 62cm)

I was walking around a small lake to collect reference photos of fall leaves. When I chanced upon the abandoned car with a terrific play of light and shadow on it, I took photos from many angles and filed them away for a number of years. Later, while I was searching through the file of tree photos, the car studies resurfaced. This time I could not put the car idea aside but was compelled to make a drawing utilizing the patterns, surfaces and textures of the scene. I completed this work in my studio using Strathmore 500 bristol, plate finish, an ordinary no. 2 office pencil and a 6B for the rich dark values.

“It never ceases to amaze me the way a flat surface can take on the illusion of dimension by the orchestration of light and dark shapes.”

—PATRYCIA ANN HERNDON



POSSIBILITIES

*Kristen M. Doty • Colored pencil on Soft Umber Art Spectrum Colourfix paper
15½" x 20½" (39cm x 52cm)*

With a quill and a little ink, one could write a note or a novel, make a doodle, a drawing, a painting, or do calligraphy. The many quills depicted suggest there are always choices and possibilities just as in our lives. The work is rendered in soft wax-based colored pencils. First I put in the whites and then the darkest darks to establish the value range. The dark ink color in the well was heavily applied in layers and then scumbled with a bristle brush to push the pigment down into the tooth of the paper. Initially there was a large dark area in the foreground, but it pulled the eye away from the inkwell, so I erased it. Placing the greatest value contrast at the rim of silver and the ink focuses attention on the center of interest.

3 FASCINATING FIGURES



SITTING

Diana Lee • Oil on canvas • 18" × 24" (46cm × 61cm)

The model, dressed in black, white and gray, gave me a strong desire to simply render value and contrast. The image of her stripy socks is still etched in my mind after a year. Since the model is clearly in a sitting position, I asked myself if I should stop at drawing the figure only, to give viewers an opportunity for imagination.



EMPTY SPACES

*Deborah Crossman • Charcoal on Crescent RagMat museum board • 11" x 11½"
(28cm x 29cm)*

Empty Spaces is a drawing about the loss of a child and the emptiness that remains. The emotion driving this piece was very dark, and value played a critical role in portraying the emotional impact. I normally work in pastel, but I felt that this particular piece would be more powerful and translate better in black and white. I darkened the center of the nest because I wanted the viewer to be drawn there and to really feel the vacancy of that space. The way the fingers wrap around the nest in conjunction with their defined edges helps to pull the viewer's eye back to the center of the nest.

“The human eye is naturally drawn to contrast, so use value to create the focal point in a drawing.”

—DEBORAH CROSSMAN



PRATITI

Chih-Jung Hsieh

Charcoal on Roma paper

27" x 19½" (69cm x 50cm)

The drawing is of a model, Pratiti, leaning gracefully against an easel in a studio. The gesture of the figure is a fluid S-curve, her softness contrasted by the hard

lines of the wooden structure. The darker values of the easel emphasize the figure in the foreground, while the white background suggests mystery and leads the viewer's eye toward the subject. The image captures a tranquil moment of silence between the artist and the woman.



REPOSE

Linda Lucas Hardy • Graphite on smooth Strathmore bristol • 12" x 9" (30cm x 23cm)

Knowing I was fascinated by her long fingers and lovely hands, my daughter-in-law enthusiastically agreed to be my model. We spent the afternoon chasing light. She was very obliging as she changed garments often and plied her imagination to come up with clever poses. From the many photos I took I chose one that to me

Showed composure and perhaps anticipation. I rendered the majority of the piece with a 2B mechanical pencil and occasionally used a 3 or 4B in the darkest areas. Because of the delicacy of the fabric, I used a pencil sparingly; instead I made a rubbing with a 3B pencil then picked up some of the graphite with a tortillion allowing it to do most of the delicate flowers in her gown.

“Value without color has the power to stand alone—color without value can’t.”

—LINDA LUCAS HARDY



JUST WALKING

Wagner Anarca

Black marker on paper

6" x 6" (15cm x 15cm)

I like to draw in black and white with markers or pencils. I am a musician—guitar player—and that noise from the pencil on paper is like New Age music that comforts my thoughts. This is from my sketchbook, done while on a bus. I am always looking for economic lines and simple shapes.



LINDYHOP LOVERS

Connie Chadwell

Ink, charcoal and graphite on drawing paper

11" x 10" (28cm x 25cm)

I turned on the jive music and started *Lindyhop Lovers* from memory with gestural outlines in ink—a bit chancy, of course, since it can't be erased. After using the side of the charcoal for the dancers' clothes, I added more scribbles and zigzags with ink, charcoal and a little graphite. I varied the values of the lines to give dimension to the figures and, for fun, added graphite lines showing the movement of her foot.



MY HEART SOARS

Karen S. Clarkson

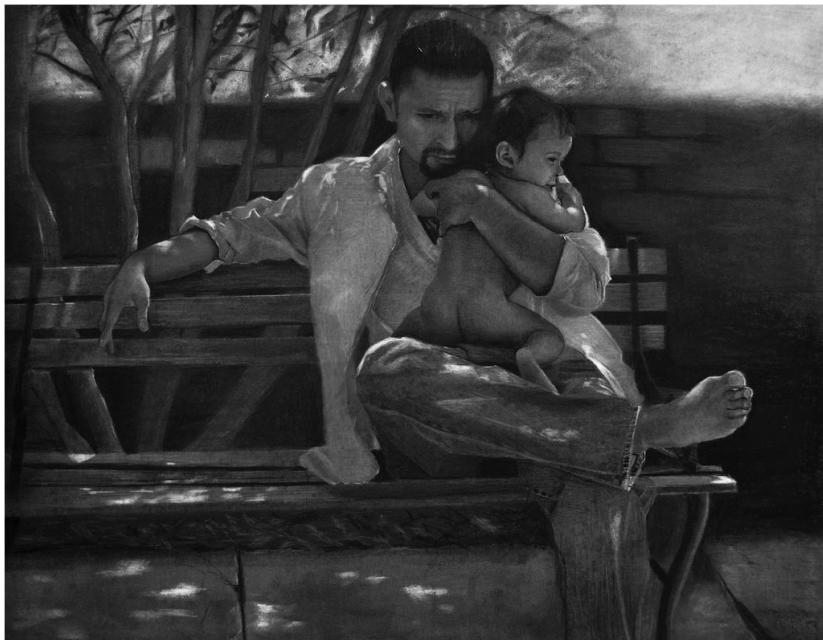
Graphite on 300-lb. (640gsm) bristol board

17" x 14" (43cm x 36cm)

Drawing for me is a many-layered process. I begin with a no. 2 pencil and work my way down to a no. 8. Blending is essential for my portrait work, but total black and total white are used sparingly as they represent an absence of detail. In this drawing my daughter is communing with nature. Her heart is strong and free as represented by the eagle flying above.

“Pure white and pure black should be used sparingly, yet without them the full tonal range does not register.”

—KAREN S. CLARKSON



REFLECTION OF A FUTURE LIGHT

Scott Kiche • Charcoal on Strathmore paper • 24" x 36" (61cm x 91cm)

Through the continuing study and careful application of values, I am able to give my drawings the realistic look I am striving for, including the strong illusion of real space and texture. I also carefully consider how I am going to set up my lighting. For this piece I did not want backlighting or artificial lighting of any kind. I felt compelled to work with a light that seemed to just sprinkle down on me and my daughter. Choosing the type of light setup is very important because it sets the stage and mood for my composition.



DORRIE'S QUILT

Katherine Stone • Charcoal and white chalk on toned paper • 24" x 18" (61cm x 46cm)

Dorrie's Quilt is a preparatory drawing for a painting. When I plan for a finished painting to be quite a departure from my photo references, I like to start the project to get some risky experimentation out of the way before starting to paint. In Dorrie's painting I had to transform brightly lit references taken against a light backdrop into a dark and atmospheric painting. This drawing allowed me to experiment with tone, layering it up gradually with hatching strokes.



THE LAST DANCE

*Rodney O'Dell Davis • Charcoal and white pastel on Canson Mi-Teintes drawing paper
27" x 36" (69cm x 91cm)*

I start my drawing using an HB charcoal pencil. Using very light lines I block in my proportions. I use a method called “window shading,” which is done by slowly refining each area to completion before moving on to the next. I start an area by building up my values and texture, always working from the macro to the micro.



CHRISTY

*Sandi Okita • Charcoal on Strathmore 500 Series drawing paper • 20" x 16"
(51cm x 41cm)*

This was done from a photo as a study for a painting. Light and dark were exaggerated for a dramatic, moody effect. I began by blocking in the dark areas and smudging to get medium tones, then drew in the figure with a charcoal pencil, being careful to keep lines varied and interesting. The darkest darks and the lightest lights were created next by using a kneaded eraser and a vinyl eraser that I sharpened with a knife. Finally, I used more expressive smudging, pencil lines and the eraser. Spontaneous lines and touches give motion to an otherwise quiet subject.



BLYTHE

Susan Wallace • Charcoal on paper • 23" x 12" (58cm x 30cm)

Delicacy fluttering everywhere, authenticity, truth, nostalgia of the ages for life. The little shy girl has already the wisdom of an adult. We love her as if she were our own child. My nature is to think and visualize on a metaphysical level and then extrapolate that idea to a drawing, typically without color, in terms of archetypal symbols and allegory.



EASTER SUNDAY

Dani Altieri Marinucci

Charcoal on museum board

20" x 16" (51cm x 41cm)

When selecting a portrait subject I'm not just looking at features, I'm examining

fabrics, textures and surroundings for a wow factor. I love painting intricate fabrics and strive to translate the actual feel of the cloth. Charcoal blending with bristle brushes and paper stumps and lifting with erasers enable me to create texture, folds (my favorite!) and realistic edges. This painting was inspired by a 1940s image of my parents leaving Mass on Easter Sunday in New York City. The photograph was a much-loved but very worn image, and by creating this work of art it can be shared with many generations to come.



THE STARS ABOVE

Julio Reyes

Charcoal on paper

34" x 23" (86cm x 58cm)

Just about every charcoal drawing implement I own went into refining the light masses and the midtone transitions in *The Stars Above*. I diffused the hard edges by smudging them with paper stumps, lightly blending them with brushes or fingers and/or the gentle licks of a chamois. The tall grasses were accomplished by first establishing a broad, even tone of value, then carefully using a kneaded eraser to pull out the highlights. This allowed me to accent some of the darks in the grass with a combination of small brushes, paper stumps and charcoal powder.



PENNIES FROM HEAVEN

Terry Miller

Graphite on bristol board

9" x 18" (23cm x 46cm)

When a fog bank drifted in off the Gulf on a bright winter afternoon on Florida's west coast, I hoped to capture the hazy quality of light that developed. I used pencils in the harder grades (2, 3, 4 and 5H) for the very subtle grays throughout. The backlighting enables the main subjects to become mere silhouettes with little definition, so the interest lies in establishing perceived movement. Sparkle in the water and on the breaking waves was achieved by carefully working away from those spots, layering ever softer grades of graphite around them.



OUTLAND

Julio Reyes • Charcoal and graphite on paper • 20" x 28" (51cm x 71cm)

I used a combination of charcoal and pencil to finish *Outland*. In order to achieve a convincing sense of the distance surrounding the figure and the effect of the silvery horizon of the cityscape, I had to carefully weave delicate halftones of graphite in and throughout the existing passages of charcoal. Whatever visual power *Outland* has lies in the careful arrangement of values—from the deep, sooty darks of the charcoal to the ethereal veils of graphite. The figure stands silhouetted in contrast to the vast enormity of the blanched sky and the outstretched landscape; her destiny is unknown, trembling in the open like the reed she holds in her hand.



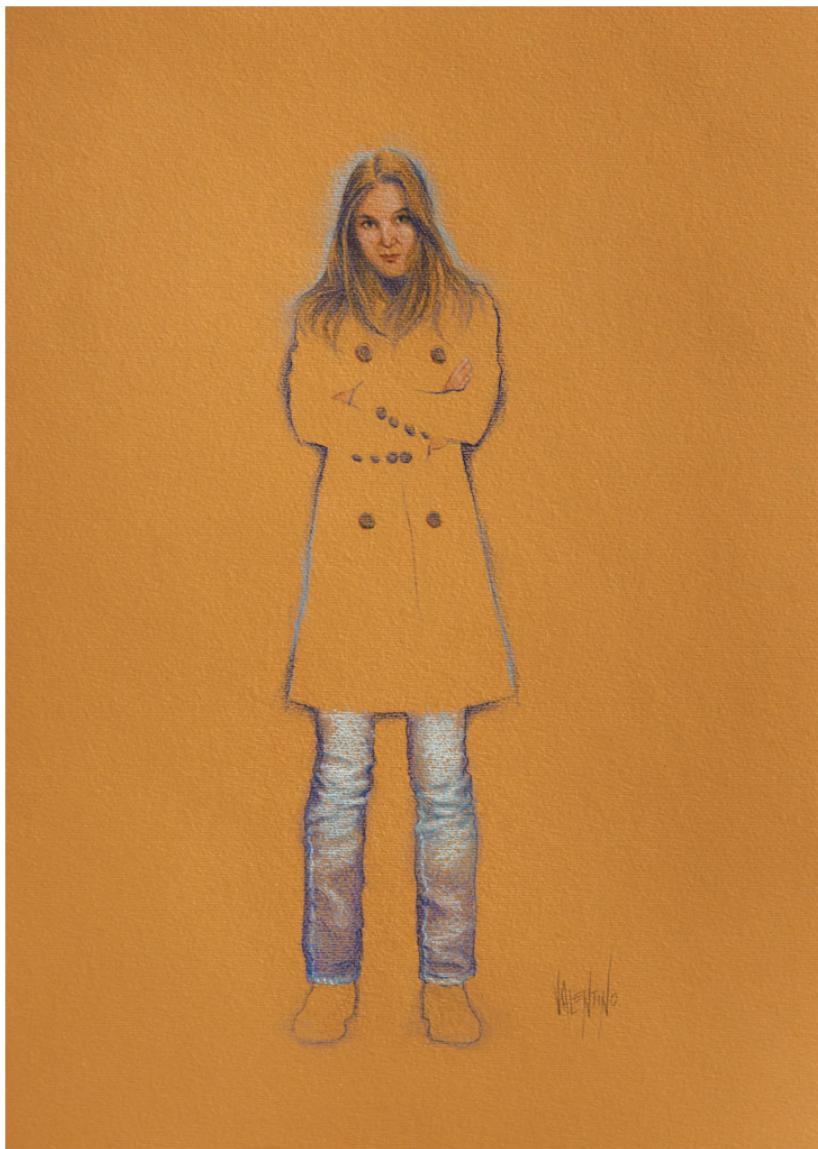
AFTER LUNCH

David Sandell • Derwent Studio pencils on Mi-Teintes paper • 13" x 21" (33cm x 53cm)

The sunlight streaming through a window one morning gave me an idea for this drawing. As my daughter was sitting there, I did an initial sketch idea and gathered a range of photographs of different positions. I decided to combine two poses into one composition. This study was all about the light, so I planned to use only a few colors. The paper serves as the midtone while the Derwent Burnt Carmine and white establish the tonal range from dark to light. I later introduced other accents of color for interest. The cushions were used as counterpoints to punctuate the figures and create a rhythm in the composition.

“Spend some time on the dark side; so many subtle colors are hidden in the darks.”

—DAVID SANDELL



NO MEANS NO (TINA)

Valentino Radman • Colored pencil on paper • 14" x 11" (36cm x 28cm)

My friend and I were visiting a ninth-century church in Nin, Croatia (called the smallest cathedral in the world). It was cold and her new dark coat made a nice contrast with the ancient, bare whitewashed interior. I asked if I could take a photo of her in the middle of the aisle, but she was reluctant. Eventually she agreed and took this pose. I am fond of using a toned surface, usually middle-value gray paper. However, since Tina wore blue jeans and a dark blue coat, I opted for complementary orange. After some consideration I left the coat and the boots almost untouched for an additional rhythm of empty and finished areas.



SOUTHPAW

Connie Chadwell

Charcoal on drawing paper

14" x 17" (36cm x 43cm)

Our model, an amateur pugilist, showed up in boxer's attire and treated us to two hours of poses, all with the stances and footwork of a prizefighter. I love working from people engaged in action. I used vine charcoal to quickly get the gesture, then a tiny piece of charcoal held on its side to add shading. I combined poses to create a fight scene.



VENETIAN MAN

Amber-rose Hulme • Pastel on Arches watercolor paper • 12½" x 28" (32cm x

71cm)

Resting against a doorway, my Venetian man escapes momentarily from the hectic profession his chef pants suggest. My chef became secondary as I became engrossed by the texture of the door. With black my constant value, I thickly applied pastel to all of the shadows. Aggressively applying grays of increasingly lighter value, I built the door, which by this stage I saw only as fragments of various sizes, shapes and values. With this abstracted perception I similarly built my *Venetian Man*. Wood, flesh or fabric became irrelevant; my only task was to apply the precise value in the correct place.

“Don’t draw your subject; simply draw the fragments of value and your subject will appear.”

—AMBER-ROSE HULME



TRAVELER

Steven DaLuz • Charcoal on Rives BFK paper • 42" x 72" (107cm x 183cm)

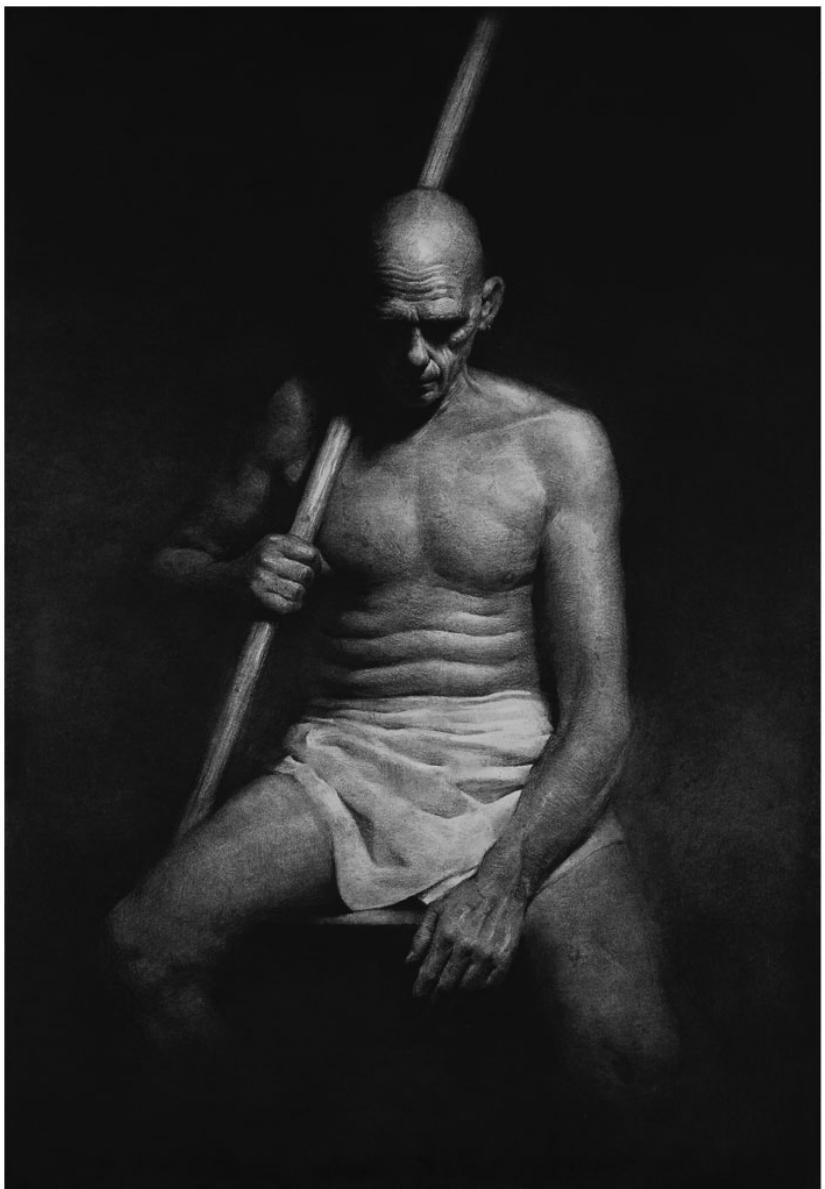
I posed my model on the end of a narrow table with a pillow beneath her back. Because she could not hold this pose for more than fifteen seconds, I took a photo, then created a small drawing in charcoal. Using a grid technique, I transferred the drawing to my Rives paper supported on my easel by a large laminated plastic panel. I chose to keep most of the form in mid-values against a sea of white to enhance the feeling of floating calmly in a light-filled space.



LA PATIENCE DE L'AMOUR

René Porter • Charcoal on paper • 26" x 36" (66cm x 91cm)

The richness of charcoal makes it an incredibly powerful medium to work with. Its wide range of values creates dimension and can add an element of intense emotion. This enables viewers to experience the piece as if they were there with the model. I drew this from a photograph I shot in my studio at night with only one light source that was above the model. I like to draw on smooth paper with very minimal texture. I am able to maintain a fluid rendering while building up the darker areas with layers of charcoal pencil and stick charcoal. I blend with a soft cloth and pull out the highlights with a kneaded eraser.



MAN IN THE DARK

Junghoon Lee • Vine charcoal and charcoal pencil on paper • 40" x 30" (102cm x 76cm)

The focus of this figure study was atmosphere and value contrast. The model's head and torso were illuminated with a soft light coming from the front and side, while the background was left dark to create strong value contrast with the foreground subject. The soft lighting casting shadows on the side of the face was an effort to emphasize the contours of the face. The overall effect is that of a man with a serious demeanor.



WITH MAMA'S HELPERS

Carol Peebles • Vine charcoal and compressed 6B charcoal pencil on white charcoal paper

11" x 18" (28cm x 46cm)

The golden rectangle forms this composition with the golden spiral directing the subtleties of gray. The spiral begins behind the drawing board (bottom left corner) to exit points and loops around the front child's arm to her heart. Guiding the viewer's eye with faint variations of gray can make an otherwise stagnant composition alive with movement. Beginning with a medium-value vine charcoal ground on white paper, much like an imprimatura in painting, I develop the figures with dull vine charcoal and work toward details with a sharpened compressed 6B pencil. Pulling out lights with a kneaded eraser creates better value range and volume and keeps charcoal drawings from being overworked. Drawn from both life and photos, this self-portrait shows my three selves: Artist, Mom and Teacher.

“Mastery of the subtle values creates the master work.”

—CAROL PEEBLES



WAITING

Drew Parris • Graphite on paper • 12" x 10" (30cm x 25cm)

After shooting photos at various locations, my friend and I came across this white painted brick building around twelve. Standing against the wall in her white dress at noon created an interesting pattern of light and dark. The relative darkness of her hair and skin and the shadows on her dress against the white wall brought out the feeling of the sun beating down from above. I work on one area of a drawing at a time building up the values before moving on to another area. Even then I will go back to previously "finished" areas to make small adjustments until the drawing works together as a whole.

"Even a small work of art can jump out at you across a room with a strong value scheme."

—DREW PARRIS

4 PLACES WE GO



BOULEVARD SAINT-GERMAIN: RUE DE LILLE

Daniel Napp • Charcoal on drawing paper • 13" x 17" (33cm x 43cm)

During a week in France I planned to paint plein air watercolors at the Boulevard Saint-Germain in Paris. An endless ceiling of black rain clouds destroyed my plan. Back at home and sifting through hundreds of photographs I had taken, I decided to do a series of studio paintings. I always start by doing tonal sketches to distill a scene. As I began to sketch, it never crossed my mind that I would show these rough charcoals to anyone. But when I finally set up my watercolor easel, I realized that I had already captured the mood of the location. It was solely the lights and darks that put the magic into rainy Saint-Germain. Color had nothing to do with it!

“Only a strong tonal drawing leads to a strong drawing or painting.”

—DANIEL NAPP



NAPP

BOULEVARD SAINT-GERMAIN: CAFÉ DE FLORE

Daniel Napp • Charcoal on drawing paper • 13" x 17" (33cm x 43cm)



CAFÉ DE LA PAIX – PARIS

George Loli • Travel sketch on an envelope with felt tip pen and watercolor wash 4" x 9½" (10cm x 24cm)

For the last six summers I have visited the Piazza Garnier l'Opera while teaching in Paris. Drawing the opera house repeatedly was my primary focus until last summer when my attention shifted to the café. A beautiful day filled with vivid colors and various activities contributed to the unique spirit of the café. Inspired, I found an envelope with a few markings on it, grabbed my felt-tip pen and made a few quick lines for structure. Sitting at the café, finishing my coffee, I playfully added different values and colors. I then realized that the drawing with the

stamps, addresses and all the people had become a coherent composition.



TALLINN

Juliya Ivanilova • Pen and ink on watercolor paper • 14" x 10" (36cm x 25cm)

I was walking down a cobblestone street of Old Tallinn when it suddenly started to rain. Carrying all my painting supplies, I just managed to duck into an archway leading to a small—and wet—courtyard. A black and white cat carefully stepped around me and into the street, not bothered by the rain at all. Turning after the cat, I suddenly saw the street framed perfectly by the archway: people with umbrellas going about their business as unperturbed as the cat, lovely reflections on the wet walls. Good thing I had pen and ink with me! And I stayed dry, too.



MAINE LIGHTHOUSE, GRAY STUDY

David Rankin • Graphite and Paynes Gray watercolor on 67-lb. (140gsm) white bristol cardstock
8" x 10" (20cm x 25cm)

I work this way, both plein air or in my studio. Though I drew these subjects initially using a 2B pencil, you won't see many lines left in the artwork. That's because I find them distracting once a study is done. So I erase them. This allows me to study the brushwork and values better. In both the *Clouded Leopard* (see page 116) and *Maine Lighthouse* I'm studying the light. The values can either enhance the contrasts of light or mute them. And it's the values in a drawing or painting that create the drama, the mood and the emotional impact of any subject. It is this ability to see, evaluate and capture accurate tonal values that I consider a most-treasured skill set for any artist.

“Use value studies to create an easily discernible design composition that encompasses all of your lighter values.”

—DAVID RANKIN



WESTBOUND

Dawn Sagar • Pastel on Wallis sanded pastel paper • 24" x 36" (61cm x 91cm)

Despite the many books and articles in the art world that discuss the emotional power of color, I have always felt that the true emotional punch comes from a work's value. Value sets the fundamental tone of a piece, whether it is rendered in full color or monochrome. Mark-making is also very important to me as it tells the history of the creative process. Built-up layers of marks on the surface become a map of decisions made as parts are rubbed out or details added back in. Traffic is a recurring subject for me as it speaks of the beauty of our everyday world in the hidden landscapes we may traverse daily, often without noticing.

“Focus entirely on the values of your subject matter, the shapes those values make and how they relate to each other; the rest of the piece will just fall into place.”

—DAWN SAGAR



WINDOW ON THE BOW

Jennifer Annesley • Charcoal and gouache on Stonehenge paper • 17" x 32"
(43cm x 81cm)

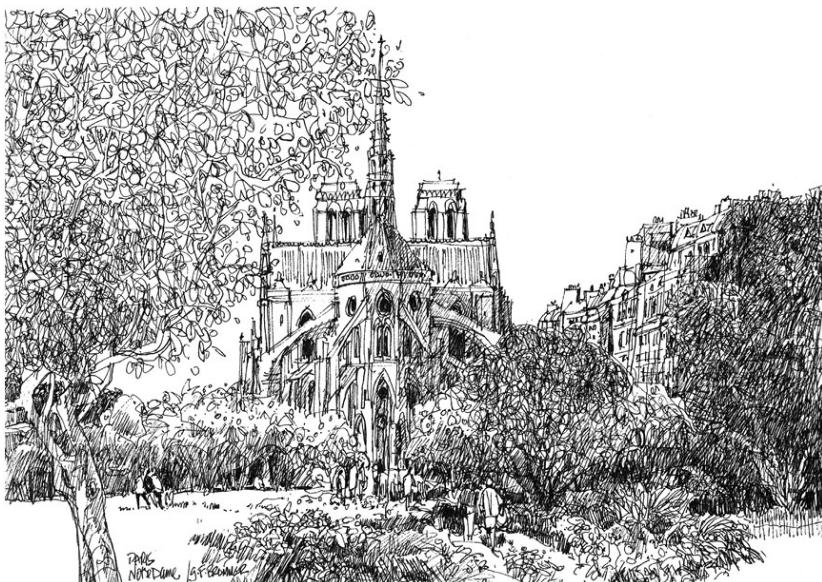
Originally opened as a writing room in 1926 in the historic Banff Springs Hotel, the captivating ambience of this room invites one to sit and read, write or simply contemplate the Rocky Mountains. The dark interior offers an elegant and warm vantage point to enjoy the superb view of the Bow Valley. It is a room I have photographed, painted and drawn many times over the years. Using compressed charcoal and black gouache (for crisp lines) on white paper, I emphasized the contrast between brilliant snow outside and the velvety shadows of the dark Elizabethan paneling. The extreme range of values conveys the drama of sheer scale and the feeling of being in a cozy refuge, a mood enhanced by the light reflecting on the polished panel flooring. Using the darkest values next to the untouched white of the paper creates the light that is so central to my work.



DAYBREAK, STANLEY PEAK

Jennifer Annesley • Charcoal and gouache on Stonehenge paper • 27½" x 42"
(70cm x 107cm)

While skiing into Stanley Glacier in the Canadian Rockies, I passed through an old burn where the remaining trees were deep black and bare, some vertical and some fallen. The snow was deep and lush, with ice crystals hanging in the air due to the -25° F (-32° C) temperature that morning. I took a series of quick reference photos as the low winter sun crested Stanley Peak. I wanted to portray the heavy snow and icy air and the stark beauty of this recent forest fire. The fallen tree under a thick blanket of snow and the long winter shadows lead the eye towards the sunburst as the focal point. This drawing is done mostly with compressed charcoal on white Stonehenge paper with black gouache for the delicate tree branches.

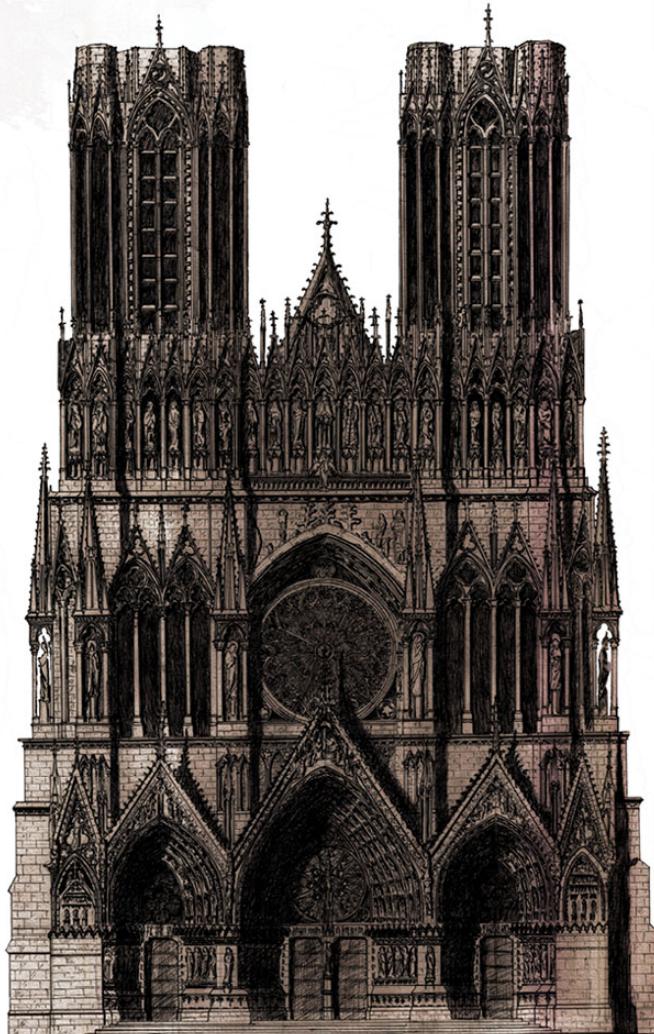


NOTRE DAME, PARIS

Gerald F. Brommer

Pen and ink on sketchbook paper
8" x 10" (20cm x 25cm)

This drawing of Notre Dame Cathedral was quickly drawn in my sketchbook while standing in the early morning sun near the Seine River and refined a bit on the plane flight home. The classic Gothic structure was softened by summer trees and ground foliage, and my sketch reflected the quiet time of day. After returning home, I scribble-sketched to create value contrast, textural interest and a hint of activity.



CATHÉDRALE DE REIMS

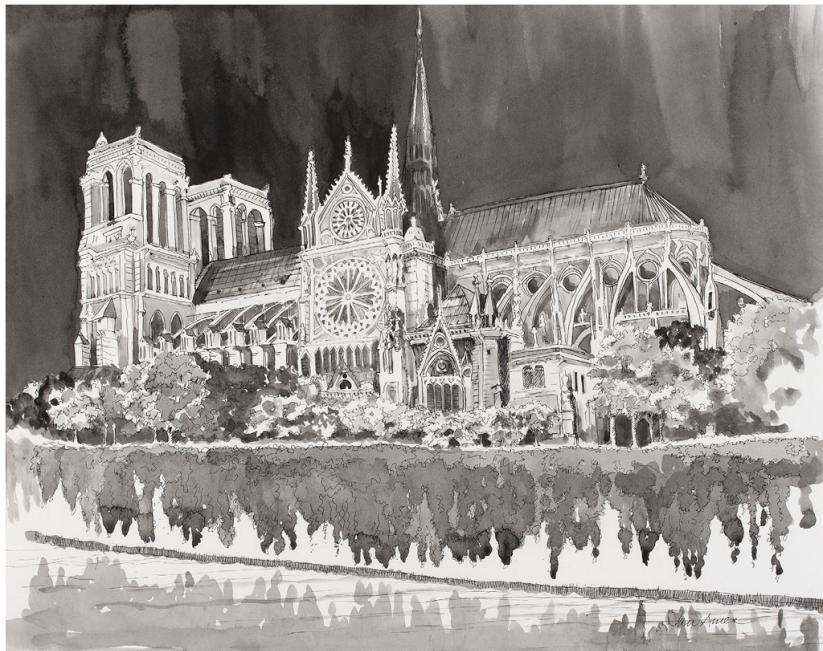
Jorge Narey Fernandez

Ink on paper

29" x 19" (74cm x 48cm)

Since childhood, I have been enchanted by the austere splendor of Gothic architecture. During a backpacking trip to Europe in 2009 I was able to visit most of the French cathedrals. Of all these jewels, the cathedral in Reims remains my favorite. The place of coronation of the kings of France, it has major historic significance and is also unique among Gothic-style cathedrals. I loved working on its intricacies, as lights and shadows define the western façade. I use very fine ink

pens for the shadows and thicker ones to delineate the architectural elements of the cathedral.



NOTRE DAME PARIS

Jan Ames • Pen and Chinese ink on paper • 14" x 18" (36cm x 46cm)

Notre Dame is ancient and mysterious. I was smitten when I saw the famous cathedral lit up at night with the Seine River below, its flying buttresses illuminated, the evening sky streaked with city light and patterns of many values dancing across the cathedral. On-site I tried to capture the scene with pen and ink. A year before in China I bought an exquisite brocade box of ink sticks with a marble grinding tray. It allows a wide range of grays to be mixed from black to the palest gray. What fun it was to use this wonderful tool to capture the jewel of Paris.



VALUE SKETCH FOR MUSTANG MESA

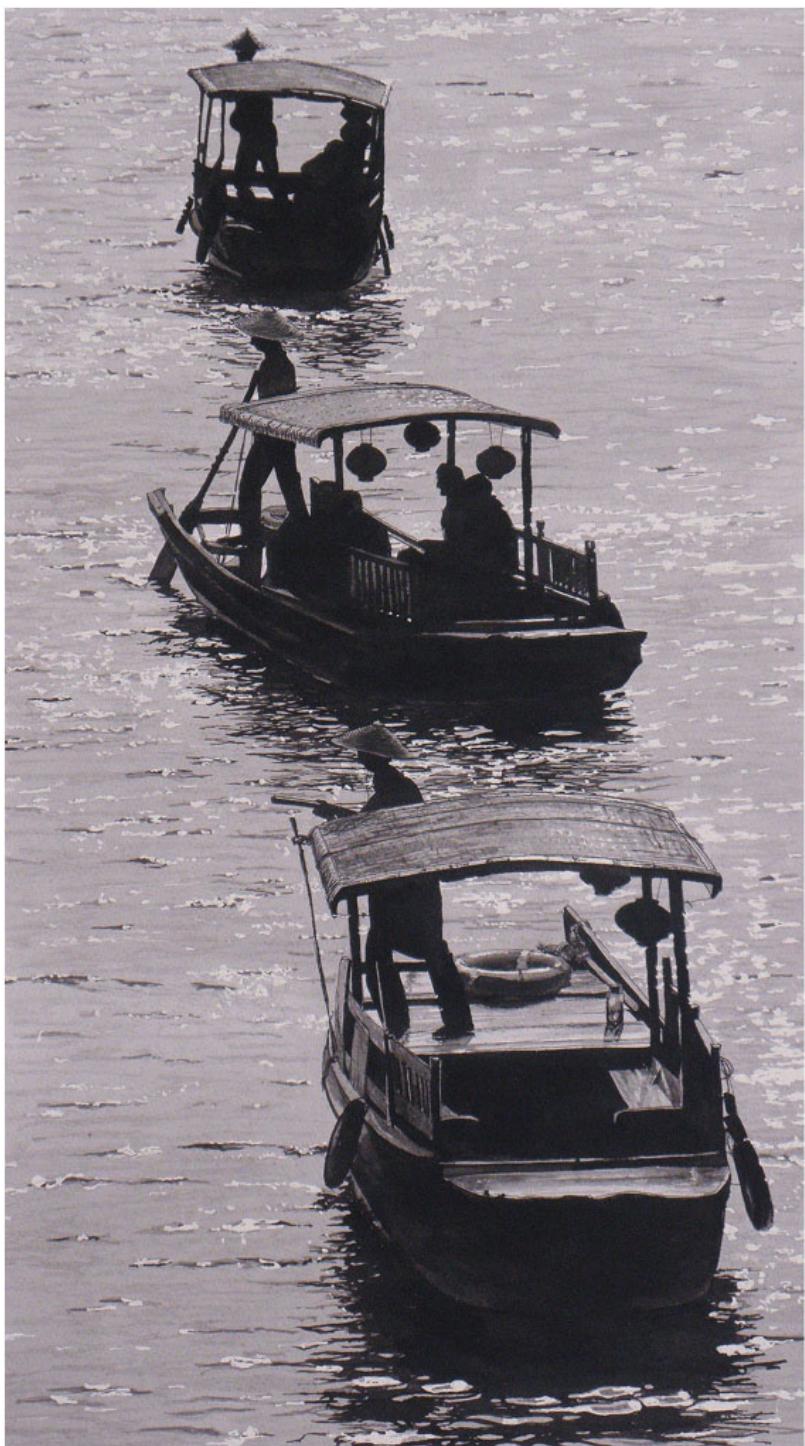
Michael Allen McGuire • Gray designer felt pens and white markers on gray cardstock

6" x 8" (15cm x 20cm)

Whenever I hike, bike or even drive, I always carry a camera and a sketch kit. With a small pad of gray cardstock, several shades of designer felt pens and white markers, I can produce quick compositional sketches for potential paintings. While gathering details with my camera, my value sketches help me organize complex scenes into simple shapes and value patterns. (See page 133 for more detail.)

“When designing a composition, I place more emphasis on values than any of the other design elements.”

—MICHAEL ALLEN MCGUIRE



TOURIST BOATS – ZHUJIAJIAO

Laurin McCracken • Ink and ink wash on Fabriano 300-lb. (640gsm) hot-pressed

paper

22" x 12" (56cm x 30cm)

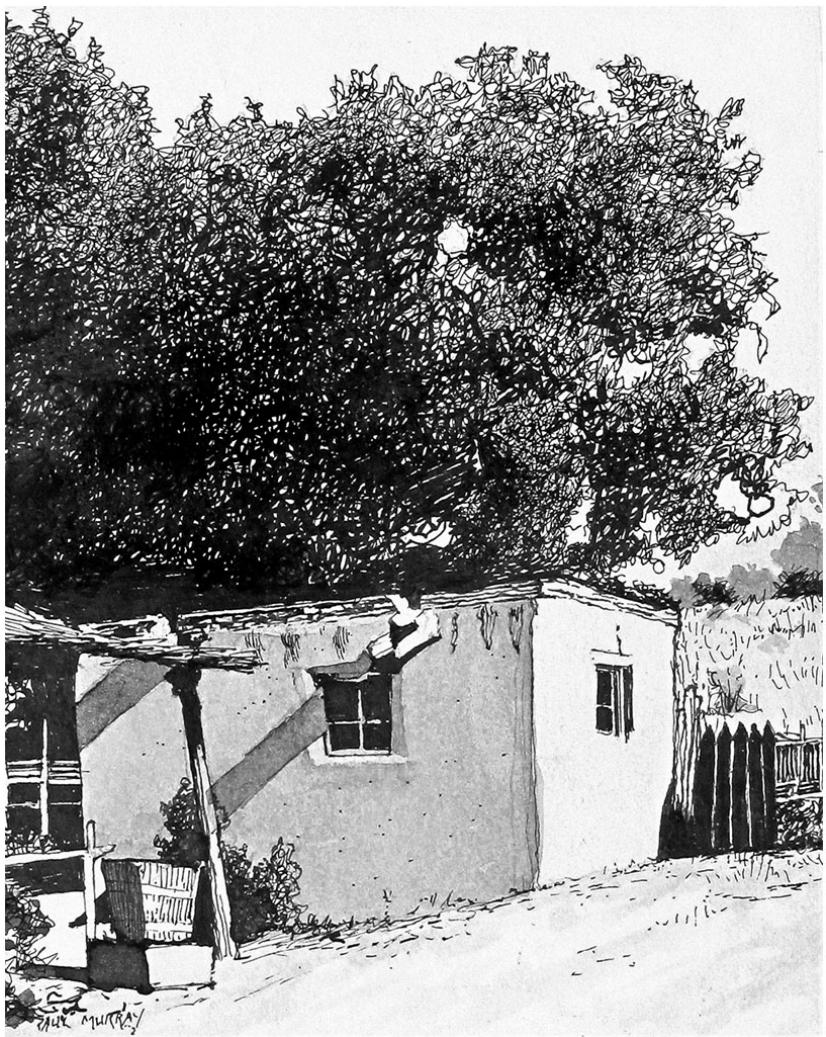
During a visit to the water town Zhujiajiao in the suburbs of Shanghai, China, I took several photographs of tourist boats as they were being poled by the boatmen into the setting sun. I used Micron technical pens to draw the boats so that I could get the textural detail of the roofs and the objects on the boats. I used Daniel Smith masking fluid to save the rippling highlights before using a series of ink washes to capture the water. These highlights, the lightest and brightest value in the drawing, were what I felt would be the key to rendering what I experienced that day, the light sparkling on the water as the dark shapes of the boats moved across it.



ITALIAN CHAPEL

Gerald F. Brommer • Ink on paper • 8½" x 11" (22cm x 28cm)

Colle di Val d'Elsa is one of my favorite painting locations in central Italy. The town itself is perched on a long and rocky ridge a bit west of Sienna, and its buildings appear to support each other as they cling to the ridgeline. This chapel is reached by a narrow winding road and is the epitome of the Italian architects' penchant for fascinating and unlikely locations. The rocky ridge and abundant vegetation make for an ideal setting for drawing and painting. I have used this on-site sketch as the basis for several watercolor and acrylic paintings. But the line drawing remains my favorite—direct and vitally intriguing.



THE WINE SHED

Paul Murray • Pen and Sumé Ink on watercolor paper • 5" x 4" (13cm x 10cm)

This image is from a series of photos I took at El Rancho de las Golondrinas, a living history museum and historical ranch near my home in La Cienega, New Mexico. In the 1600s, it was the last stop before Santa Fe on the Camino Real. It was just so tranquil at this adobe wine shed that I drew and arranged everything I could to make the scene as calm and restful as possible.

“Practice, focus and the support of people who are important to you is all you can ask for. The rest is luck.”

—PAUL MURRAY



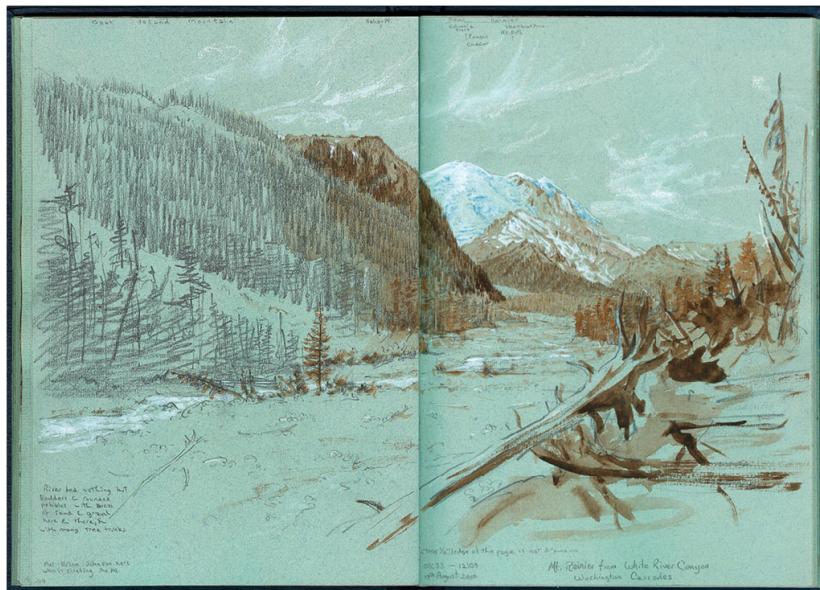
MANHATTAN MORNING #1

Barb Allen • Graphite on bristol paper • 10" x 14" (25cm x 36cm)

Coming from a rural community, I relish visiting places like New York City where there is so much activity and humanity in one place. I was walking around the city taking reference shots and the abundance of values and patterns in this newsstand grabbed me. I drew the central figure with strong, dark values to draw the viewer into the scene and then created softer edges on the stores and people in the background to lead us down the street. Capturing a moment in time allows us to savor it, knowing that it will last only a few seconds. For me the most spectacular subjects to draw are those that most people do not consider spectacular. Everyday familiar images are amazing.

“Even if you understand everything about drawing, it won’t do a bit of good unless you put yourself into it.”

—BARB ALLEN



MORNING ... MOUNT RAINIER FROM WHITE RIVER CANYON, WASHINGTON CASCADES

Steven Thor Johannesson

Graphite and walnut ink with watercolor washes, Chinese white and white chalk on Fabriano Ingres blue-gray paper

10" x 14" (25cm x 36cm)

This is one of my sketchbook drawings as can be seen by the fold of the book. Some years ago I began to have my sketchbooks hand bound with buff or blue-gray paper. Using toned papers naturally provides a middle tone. The darker values are then drawn with graphite, or walnut ink, and then sepia watercolor washes are superimposed over each other until the darkest value is achieved. The lighter values are rendered with white watercolor sometimes mixed with a bit of Naples Yellow and, in this case, some white chalk in the clouds. With this method the relative values are easily achieved. I took great care to accurately define the shapes of the mountain, including some cobalt blue washes, as an aid in any future painting.

"Values are especially important in landscape drawing to give a sense of aerial perspective."

—STEVEN THOR JOHANNESON



GOING, GOING – IL. RT. 155, MM19

Jac Tilton • Charcoal and graphite on paper • 14" x 20" (36cm x 51cm)

I passed these buildings frequently on visits to my father. As they continued to decay, I decided to draw them. To emphasize the structures I eliminated any values in the sky and most of the values in the foreground. This heightens the value contrast and creates a sense of isolation. The buildings have since completely disappeared.



VENICE RIDE

*Chris Page • Vine charcoal and charcoal pencil on 90-lb. (190gsm) Canson Classic Cream paper
10" × 12" (25cm × 30cm)*

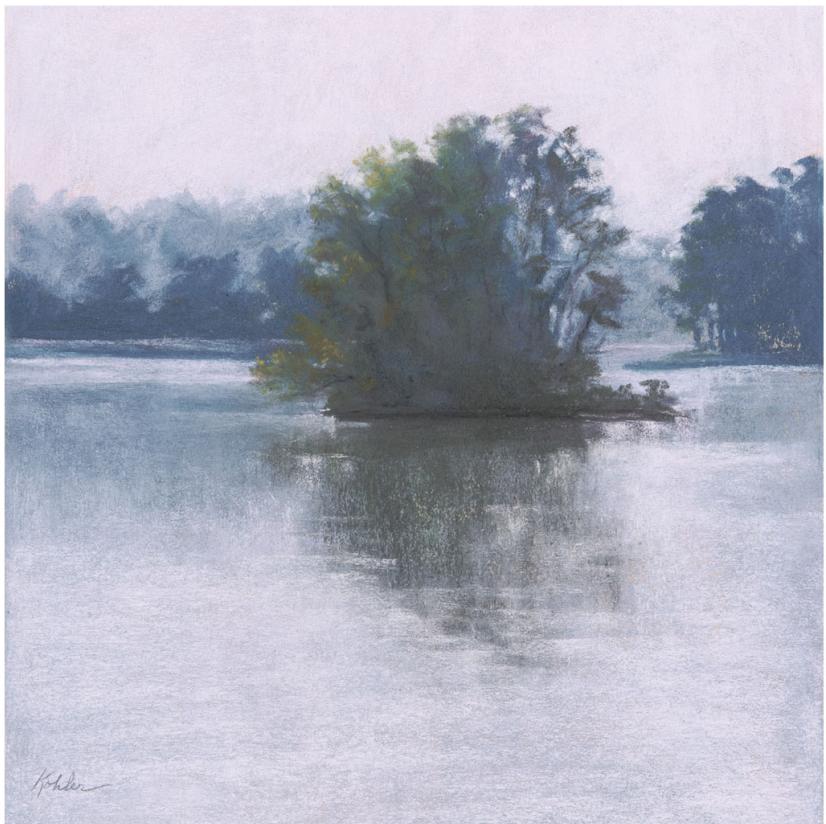
Southern California's Venice Beach at sunset. I began this drawing by squinting at my photo reference for the basic value structure. Then after repeatedly applying and wiping away vine charcoal, my compositional design gradually came into focus. Next I used General's 4B charcoal pencil for the mid and darkest darks and a kneaded eraser to pull out the lights. The key to this drawing—and every drawing—is simplicity; just the implication of the trees, the sand, the bicyclists and background buildings are enough to express the sentiments of the SoCal lifestyle.



GROW

Erika Baez • Charcoal and white chalk on Canson paper • 11" × 20" (28cm × 51cm)

In *Grow* I wanted to convey the majestic and intricate beauty found in nature by carefully expressing the subtle variations of texture and value in the drawing's many elements. To capture the minute details of the scene, I selected a black-and-white photograph from among dozens of images I had taken on-site. I then made adjustments to the composition by softening the light and the edges of the ferns and some of the trees in the background. The title and the inspiration for this piece were derived from a song of the same name, in which a seed and a rose are planted in a grove in hopes for them to flourish. I wanted to re-create the strength and life of the forest in the song as seen in this drawing.



TRANQUILITY

Janet Kohler • Pastel on Antique White La Carte pastel card • 11" x 11" (28cm x 28cm)

As I worked in the early morning fog in Michigan, I wanted to preserve my initial vision of this scene. I didn't want the painting to get too chalky with white or lose the ethereal light as the warmth of daylight crept up on the nearest trees. I sought to relate the dark blue-green trees at the water's edge to the distant atmospheric cool blues. By scumbling the light lavender color gradually over the darker cool blue underpainting, I achieved subtle color and value variation that allow the sparkle of light on water to come through. I stood back and realized it looked like the geological limestone formations in Halong Bay, Vietnam, where I had traveled two months earlier. How is it that images can materialize later in our work through a transcendental manner?

"I'm always asking my students to restate the darks: darker darks and lighter lights, a full value range. Those extremes excite!"

—JANET KOHLER

5 FUR AND FEATHER FRIENDS



QUIET PRESENCE

Janice Gernhart Bogy • Ampersand Museum scratchbord • 12" x 16" (30cm x 41cm)

When I started paying attention to value versus color, my work improved dramatically. This work is based on several hours of life studies of Atticus, a magnificent Siberian tiger. After transferring a contour drawing to the board, I used a craft knife blade to slowly reveal the light areas. I changed the blade often to maintain a sharp edge. I also used a microfiber tool for soft fur effects. Scratchboard is magical as the image emerges from the velvety ink.

“Value is to drawing what dynamics is to music.”

—JANICE GERNHART BOGY



MACAW

Joe Myers • Graphite on hot-pressed illustration board • 15" x 20" (38cm x 51cm)

I wanted to capture this beautiful bird focusing on the values of the shadows created by the feathers, instead of its bold colors. I hoped it would lend a more intimate feel to the subject. I applied the tone with small circular motions to build up layers starting with a 2H pencil and gradually increasing to darker shades. The negative space produces an appealing composition.

“Understanding tonal value is the key to achieving realism.”

—JOE MYERS



PREENING BLUES

Pete Marshall • Colored pencil on Art Spectrum Colourfix paper • 30" x 60" (76cm x 152cm)

× 152cm)

Bird feathers are so cleverly designed for their intended purposes, elegantly overlapping in their patterns. I watched the brolga busily preening in the late sunlight, encouraging the natural oils that give glossiness and protection. Tinted paper allows the subject a form of camouflage, blending into the background. The blues are a subtle tonal exercise as the light plays across the bird. The just-visible deep red of the crown in shadow and the eye give sufficient contrast in value and hue to make the subject interesting without overpowering it.

“Gesture, together with highlights and shadows filtering over plumage, goes a long way to capture the essence of the individual bird as a subject.”

—PETE MARSHALL



MALLARD

Laurene Spino • Graphite pencil and powder on Mellotex paper • 7" × 14" (18cm × 36cm)

This mallard was completely absorbed in his preening while I took as many photos as I needed. With the subtleties of graphite in the absence of color, I was able to explore how the late afternoon sun caught each individual feather. The white of the paper exaggerates the sun's reflection on the water and shows off the mallard's head, the darkest values in the drawing. I used a limited range of pencils from 2H to 2B and slowly built up many layers of graphite.

“We see the natural world through gracefully subtle variations of values.”

—LAURENE SPINO



KONA/PORTRAIT

Elizabeth Panepinto

Graphite on bristol paper

20" x 16" (51cm x 41cm)

Kona is a male Siberian husky, adopted at thirteen weeks from the Siberian Husky Rescue of Florida. Rendered in graphite from various photos and rough outlines, the result is a combination of intense values and loose pencil work. Kona was around five months of age, always photogenic and willing to have his picture taken.



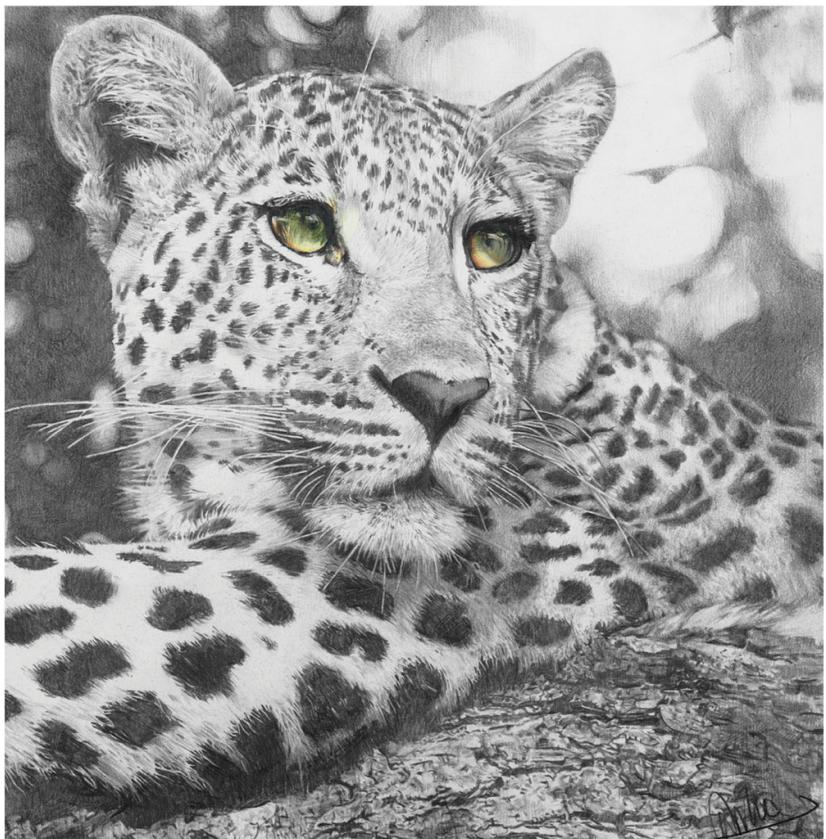
MISTER BIG

Karla Mann • Colored pencil on pastel board • 16" x 20" (41cm x 51cm)

Understanding tonal value is the cornerstone of drawing, whether in color or black and white. Tonal value allows the artist to create drama and mood as well as the illusion of space and texture. To portray the African light in *Mister Big*, the dark values had to be strong yet still show the subdued reflected light in the shadows. The dark areas frame the opulent light areas with their variety of color, creating the rough texture of the rhino's hide. Achieving richness in colored pencil requires layer upon layer of a variety of applied colors. *Mister Big*, though somewhat monochromatic, took close to forty different colored pencils in many layers to produce the final effect.

“To sum up, you cannot perceive the light if you do not have the dark.”

—KARLA MANN



EYE OF THE LEOPARD

Adriana Mahne • 2B and 4B pencil with some colored pencil on 57-lb. (120gsm) drawing paper
11½" x 11½" (29cm x 29cm)

Although my art teachers taught me not to start with the eyes, I always start with the eyes. I had decided to use color for this drawing until I had finished both eyes. By using graphite pencil for the rest of the drawing, the emphasis lies in the eyes—those eyes that seem to bore right through you, read your mind and fill you with awe and fear at the same time, as if actually encountering a leopard in Africa's bush. Those eyes now look off to the distance, just like mine—when I am overwhelmed with that everlasting longing for Africa. Most of my memories fade to black and white except for that moment when my eyes met those of Topaz, and I got summed up in a split second.



IDLE BUNNY

Beth de Loiselle • Charcoal on paper • 12" x 12" (30cm x 30cm)

Simple design principles bring focus to the bunny's gentle demeanor, allowing him to emerge from the paper. I started by laying in simple geometric shapes. Using vine charcoal, I sketched in the lights and darks in soft transitions of value to create three-dimensional form and to show the softness of the fur. I then developed sharper details and a wider range of values in the bunny's face to draw the viewer's attention. The body allows the face to take center stage with its softer edges and more subtle value contrasts.

“You can create a road map for your viewer to follow by using value contrast at your focal point.”

—BETH DE LOISELLE



BRAHMA

Linda Walker

Scratch art on Ampersand scratchbord panel

9" x 12" (23cm x 30cm)

After transferring my graphite drawing, I work from dark to light by removing ink from the white clay scratchboard surface. Working in light, delicate layers and using a variety of sharp tools and abrasives allow me to maintain control of the value structure and lend softness. This backlit brahma was an especially enjoyable subject because of her pensive, otherworldly features. As I worked, I could feel a smile. I love the piece of haphazard dangling straw.



ONE SMALL STEP

Ray C. Brown, Jr.

Pencil on Strathmore bristol board

18" x 18" (46cm x 46cm)

I wanted in this piece to accentuate the unique raven personality, so I portrayed the bird without the distractions of environment or background. To draw the lone subject convincingly I needed to render every subtle change in value. This meant pushing the values beyond the photo reference in order to create an image closer to reality. Trust what you know and observe in life.



CLOUDED LEOPARD, GRAY STUDY

*David Rankin • Graphite and watercolor on 67-lb. (140gsm) white bristol cardstock
8" x 10" (20cm x 25cm)*

I use what I refer to as “gray studies” to evaluate potential subjects for their painting worthiness. Every painting idea does not deserve my most comprehensive watercolor efforts, so I do these quick studies. Using just Payne’s Grey watercolor allows me to quickly establish a full range of values so that I can evaluate the visual impact of an idea. As a bonus, these gray studies often turn out so nice that they stand on their own. My normal watercolor efforts are done on Arches rough paper with lots of texture. But in gray studies I’m not concerned with texture, only value and design. These quick studies, done in fifteen to thirty minutes, allow me to rapidly establish what I call a “white design,” which is the overall design of lighter shapes I’ll need to paint around with transparent watercolor.



IN MEMORY OF SKYLAR I

Nathalie Beck • Colored pencil on Canson pastel paper • 12" x 16" (30cm x 41cm)

In every drawing I start out thinking in terms of light and darks, and I finish by emphasizing such value contrasts. For *In Memory of Skylar I*, I made a quick, rough outline with Prismacolor's erasable Col-Erase pencils to establish the composition. I worked primarily in values—light and shade contrasting each other. I made this drawing when Skylar was still alive. She was a stray kitten I had taken in, and she loved posing for me, or more correctly, the attention she got when posing for me. She died suddenly of illness less than a year after I made this drawing, the first in a series of her. This portrait was drawn partially from life as well as from a reference photo. Light and shade were particularly important to me in this piece. I wanted her face, specifically her ever so alert and curious eyes, to pop out at the viewer. This came across best by contrasting her light-colored fur against a dark background.

“There are no sharp outlines in nature, only forms made up of light and dark values.”

—NATHALIE BECK



OCICAT

Laurence Saunois • Graphite on paper • 14" x 19½" (36cm x 50cm)

During a walk I met this cat. It stared at me; I took some photographs. Back at my studio I wanted to capture its mesmerizing look on paper. After drawing the animal outline, I realized the eyes ranked first because they must attract attention. I advanced slowly using only two graphite pencils, one for light tones and one for darker tones. To achieve gradations, I used cotton swabs, drawing the pigment from dark colors, leaving the white paper for the lightest tones. Once finished, I waited a few days and then went back to adjust the contrast by intensifying the dark areas.

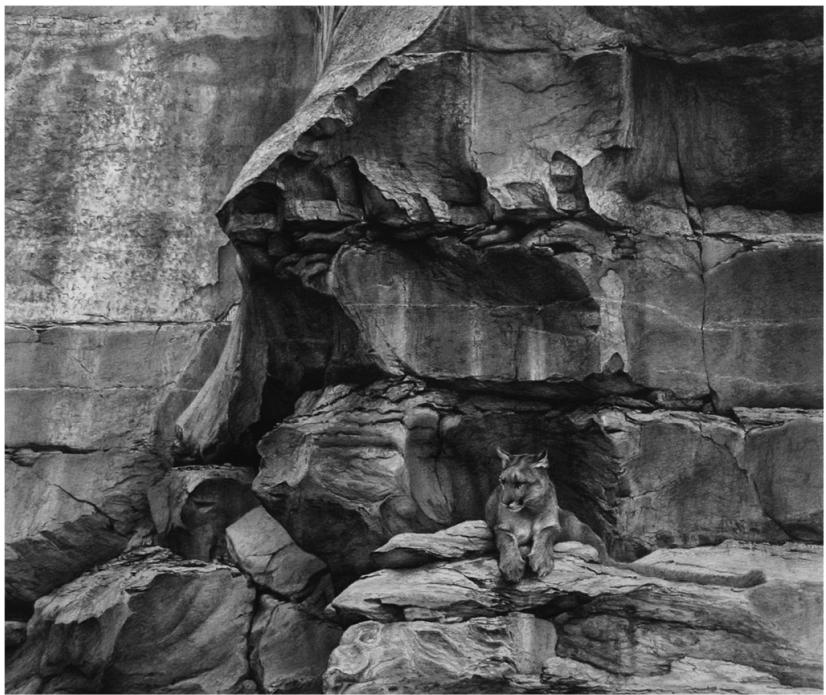


© Linda Rossin

ADORATION – CHESAPEAKE BAY RETRIEVER PRESENTATION LAYOUT

Linda Rossin • Graphite pencil on Winsor & Newton bond paper sketchbook • 8" x 6" (20cm x 15cm)

Before beginning a painting for a pet portrait commission, I create several small 4B graphite pencil concepts that I feel best reflect the subject's personality. These presentation layouts are vital because I often have to rely on photographs and verbal information supplied by clients. Photos can sometimes be rather flat, so I always introduce a strong light source, often working light against dark and dark against light. (This works especially well for single-color animals.) I never lose sight of the most expressive and connective component of all—the eyes. Clients review these presentation studies to make their final selection for the actual commissioned acrylic painting.



CANYON GRACE

Terry Miller • Graphite on bristol board • 11" x 13" (28cm x 33cm)

Exploring the Red Rock area around Sedona, Arizona, I was immediately taken with the rugged texture and the value shifts. With focus on developing appropriate dimensionality, I began my drawing by building up the foreground rock values by layering ever-softer grades of graphite, working away from the whites and leaving them crisp. Giving the foreground rocks sharper, darker and stronger values brought them forward from those softer and subtler in the background. Though the overall tonality of the work is relatively even, with no strong light source, the strength of the value pattern gives movement and dimension.



SIBERIAN HUSKY

Elizabeth Panepinto • Graphite on watercolor board • 30" x 30" (76cm x 76cm)

This pet portrait may appear to be quite posed, but it is simply Kona in his everyday state of lounging around on the living room furniture. He was content not to move as I turned the chair to get more light for my reference photos. Rendering in graphite can be extremely time-consuming, but for me it is a Zen-like process, a labor of true joy. I most often begin with the eyes and then add the darkest values followed by lighter ones. I save finer line work and detail for last; Siberian huskies often have notable markings and features. I could stare endlessly into dogs' eyes, always wondering what they are thinking and how they see the world.



CAT

Wei Yan • Charcoal and pastel on paper • 11" x 14" (28cm x 36cm)

A client asked me to draw a picture to be his parents' Christmas present. He wanted to cheer them up, having recently lost their cat. I like drawing cats; their eyes reveal the spirituality of nature. The only reference photo was too pale however, so I had to supply the darkest dark and lightest light to give the drawing a tonal scale to work within. Since dark and light are comparative tones, I don't get too dark too fast but use "local tone" to accurately denote subtle changes within the plane. I periodically walk four or six paces away from the easel to see if the tonal values harmonize. My client told me that the drawing thrilled his parents.



YANKEE II

Margaret Williams-McGowan • Pastel on velour pastel paper • 10" x 8" (25cm x 20cm)

Since animals usually aren't willing to pose, I work from a series of photos. One photo is selected for the actual portrait, but I refer to the others for more information and details. Once the composition has been determined and the drawing refined, the most important thing to me is to establish tonal values. I find the best way to see all the values is to squint—squint at the subject, squint at the art, then compare the two. *Yankee II* was done on colored velour pastel paper, my favorite for animals. I used an assortment of pastel pencils and soft pastels, starting with the harder NuPastels and spraying workable fixative between layers.



WILDFIRE REFUGEE

*Nanette E. Benson-Schlax • Graphite on Strathmore 500 Series semi-smooth bristol
11" x 17" (28cm x 43cm)*

During the 2007 wildfires in San Diego County, we evacuated northward to our in-laws' home. Kira made a beeline to a quiet corner and tried to curl her seventy pound body into the confines of a tiny dog bed. What initially seemed comical gave me pause as I looked at her eyes ... Kira's exhausted, hangdog expression clearly reflected our own feelings. Pencils define the space while careful use of an eraser provides the detail that breathes life into the drawing.

"If you are experiencing artist block, turn off your brain and let your hands take over!"

—NANETTE E. BENSON-SCHLAX



ANDALUSIAN

Karen Ann Smith • Ink on rice paper • 22" x 30" (56cm x 76cm)

Andalusian is part of my exploration in sumi-e ink drawings. A master can load a brush so that a multitude of densities flow in one fluid stroke. I dedicated a solid month to this simple yet complex technique, which saw many crumpled balls of rice paper on the studio floor. For the thinnest lines in this artwork, I utilized twigs found scouring a Hawaiian beach. In sumi-e, brush, ink, rice paper and water interact to hopefully capture the essential form and nature of beauties like this Andalusian breed.

“Experiment! Don’t hesitate to use unconventional objects to make your marks. The results may surprise you.”

—KAREN ANN SMITH



HARE

Deb Gilmartin

Ink on white scratchboard

6" x 5" (15cm x 13cm)

This hare is a regular visitor to my garden. I love his nervous energy and awareness of his surroundings. The stark values suggest that he is here one moment and gone the next. By scratching into the dark strong lines, I want to let the viewer know that his solid form is ready to shift and move. The work was done from a photograph, applying ink from a pipette onto white scratchboard.



WHO RESCUED WHOM?

*Margi Hopkins • Prismacolor colored pencils, Art Stix and mineral spirits on 4-ply Crescent RagMat board
22" x 18½" (56cm x 47cm)*

When I came upon Mr. Souders sitting in the remaining afternoon sun with his dog on his lap, I grabbed my camera. The lighting was amazing and the scene iconic. The title *Who Rescued Whom?* was in my head as I clicked away. Untouched surface creates the brightest white; washes of colored pencil mixed with solvent are layered with colored pencil to achieve the deepest dark.

“Contrast fools the eye into thinking it is seeing in three dimensions.”

—MARGI HOPKINS



BRASH IN SEPIA

Julie Cross • Sepia powder, carbon pencil and pastel pencil on cartridge paper • 14" x 12" (36cm x 30cm)

Sepia powder, moved around by broad, gestural sweeps of a barely damp sponge on smooth paper, sets the energetic mood for this portrait of my mother's frisky new puppy. Brash gradually emerged from the background as I lifted with an electric eraser the lights of hair, nose and the catch-light in the eye. I used carbon pencil for the darkest darks, and added elements of color with pale blue and yellow pastel pencils.

"A creatively applied base of colored powder—sepia, charcoal or sanguine—can literally set the tone of your work, providing instant mood."



SLEEPY

Carolyn Shelburne • Graphite on bristol paper • 7" x 10" (18cm x 25cm)

As a tiny feral kitten, Sleepy's eyes were matted shut from illness. I wanted to capture the miracle he is now—his large, lustrous eyes, open gaze and luxurious fur. I studied both photos and the live model. Sleepy's white fluff and darker patches of fur required a wide range of values. I used 3H to 8B graphite leads on smooth bristol paper applied with a light touch to prevent graphite buildup and glare. This meant patiently working from light to dark, slowly building values to express both form and character.



NIKITA

Victoria Paige • Graphite on paper • 14" x 18" (36cm x 46cm)

Nikita is one of several drawings made on a Sunday afternoon working with different drawing tools. This drawing was done with an Ebony pencil, my favorite for contour line because it holds its point and is capable of producing a vast range of values. My subject was relaxing on a sofa in the natural light of the studio, and my goal was a simple and continuous line drawing. I like to stay in tune with the subtle changes in the quality of the line as it moves from light to dark, thick to thin. The quality of the line will naturally occur as the hand “feels” what the eye sees.



RESTING

Jack Forster

Scratchboard

9" x 12" (23cm x 30cm)

Scratchboard was a wonderful medium on which to create a serene environment for this creature of the wild. Using a craft knife on scratchboard, I gently applied pressure to establish shadows and to develop a sense of depth. Additional overlapping scratches replicated the soft, multilayered effect of the wolf's fur. More abrupt changes in value simulated the stone-encrusted ground and, lastly, I increased the pressure of my scratches to intensify the highlights.



ROSIE'S WORLD

*Bill Shoemaker • Colored pencil on hot-pressed watercolor paper • 9" x 10½"
(23cm x 27cm)*

This was the first roseate spoonbill that I have drawn. When I photographed her there wasn't a young one in the nest. I usually work with two or three photos to accomplish my design, and that's how Rosie's little one came to be. I think it's important to allow the viewers to finish the story for themselves. Prismacolor Verithins allow me a subtle base of color that is similar to an airbrush effect. When I feel that the picture is almost finished, I fine-tune everything using a magnifying lens. My artwork has to come from the heart to be a success, and Rosie and her little one were certainly heartfelt.



HIGH STEAKS

*Emma Hirst • Charcoal pencils (6B and white) on the smooth side of Mi-Teintes Canson Sky Blue paper
8" x 10" (20cm x 25cm)*

I did this drawing for a show called “The Big Gamble.” I don’t gamble, but I love puns—and dogs. So while searching for an idea, I saw the phrase “high stakes” and came up with this play on words. Light and value play a huge role in my work, creating depth, perspective and mood. The varying value patterns on the wood deck are meant to suggest light from a low sun coming through the trees in late summer. I hope to give the viewer the impression that these steaks were about to be grilled up for dinner—and that this dog was risking it all in a high stakes game of steal the meat!

“Think of the way you feel at different times of day or in different weather, then recognize the lighting during those times, and use it to create a specific mood.”

—EMMA HIRST



SANDHILL CRANE

Hans Guerin • Conté on gesso panel • 8" x 8" (20cm x 20cm)

My drawing isolates the head and body of a sandhill crane I photographed in an animal park. I began by coating the surface of a homemade gesso board with dust from sharpening black pastel pencils. From there I blocked in shadows and erased light shapes out of the midtone. I proceeded to focus the initial abstraction into a semi-detailed sketch. After scratching in pure white texture notes with a stylus, I de-intensified some of the scratches with a brush, leaving only my lightest value untouched. From the pure white scratches to the pencil's black, this technique optimizes high value contrast. The full range makes a powerful impact from across the room.

“The effective use of values pulls the illusion of depth out of a flat piece of paper.”

—HANS GUERIN



VALUE SKETCH FOR THE GREAT WHITE

Michael Allen McGuire • Gray designer felt pens and white markers on gray cardstock

4" x 4" (10cm x 10cm)

With the felt pen sketch kit I carry with me, I begin by outlining shapes, deciding which are important and which to eliminate. I may reshape and rescale several times before laying in the values. Once I like an arrangement, each shape gets a value. This may be done several times, each differently. What makes this process easy is starting from the middle value of the gray cardstock. From this middle value, I can easily structure where lights and darks will provide the greatest impact. Ironically, lights and darks cannot function effectively without the foundation of the midtones.

“I consider values to be the most foundational of all the design elements.”

—MICHAEL ALLEN MCGUIRE



WATCHFUL REST

Elena Kolotusha • Colored pencils and pastel on paper • 20½" x 27" (52cm x 69cm)

A photograph of a curled-up gray wolf was used as a reference with the photographer's kind permission. There was a subtle tension in the photo that I wanted to intensify using a closely cropped composition and strong contrast. The wolf is resting, but does he really rest? He seems cuddly and calm, but the eyes are always watching, revealing a wild spirit just under the surface. I used colored pencils on dark umber textured pastel paper with some pastel in the background. The deep dark background helps achieve the dramatic effect I wanted. I also concentrated a lot on details to show the beauty of the varied areas of fur on different parts of the wolf's body.



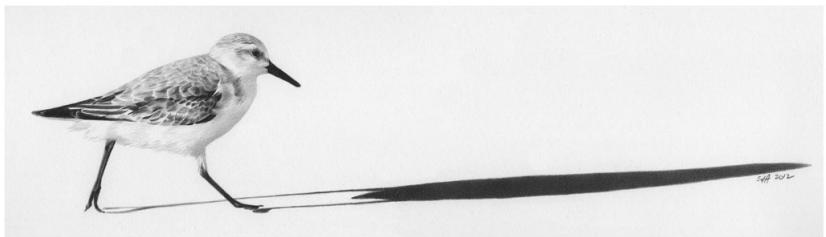
DEER STUDY

Yael Maimon • Soft pastel and charcoal on Sennelier La Carte • 23" x 18" (58cm x 46cm)

Deer Study was drawn after observing these noble creatures at the zoo. I wanted this drawing to be fresh and intuitive. Working on a toned, mid-value surface, I decided to leave the background simple and clean, focusing the attention on the deer. I applied pastels lightly in some areas, letting the color of the paper shine through, and laid it on thickly in other places. I used any color I was drawn to as long as it was in the right value. Being expressive and playful with the colors, while keeping values in mind, helped me capture the magic of these magnificent animals.

“Use any color you want as long as it’s in the right value.”

—Yael Maimon



SANDERLING AND SHADOW III

*Sue deLearie Adair • Graphite pencil on Stonehenge etching paper • 4" x 12"
(10cm x 30cm)*

The sanderling is an iconic beach bird known also as the sandpiper. I love watching them dashing back and forth in front of incoming waves. Late afternoon visits to the beach gave me the opportunity to photograph them with long shadows. This is the third drawing in a series depicting sanderlings with their shadows.

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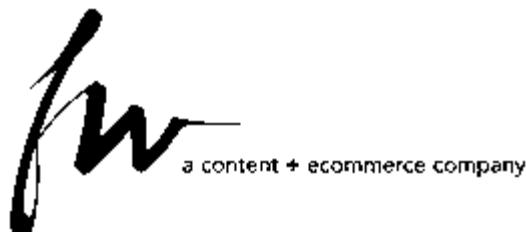
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Acknowledgments

We could not produce *Strokes of Genius* without the editors, designers and staff at North Light Books including Mark Griffin and designers Wendy Dunning and Elyse Schwanke who attend to the many thankless details needed to make this into a beautiful finished book. Special thanks as always to my *Splash* and *Strokes* partner, production editor Sarah Laichas, who does more things than I know how to count up to.

My gratitude also goes to the artists in this book who all value tonal value as much as we do, judging by your comments. I was happy to see how much you all have to say on this important subject! Thank you for sharing your techniques and your advice with us. I am appreciative of the time (and money) spent in getting the properly formatted digital photos to us. We certainly couldn't do it without you!

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P.O. Box 704, S. Windsor NSW, 2756 Australia
Tel: (02) 4560 1600; Fax: (02) 4577 5288
Email: books@capricornlink.com.au

eISBN: 978-1-4403-3043-8

This e-book edition: December 2014 (v.1.0)

Production edited by Sarah Laichas
Cover designed by Elyse Schwanke
Designed by Wendy Dunning
Production coordinated by Mark Griffin

Front cover image: **HER EYES SO BLUE**, Linda Lucas Hardy, p33

Back cover image: **QUIET PRESENCE**, Janice Gernhart Bogy, p108